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*Billy Sheehan plays
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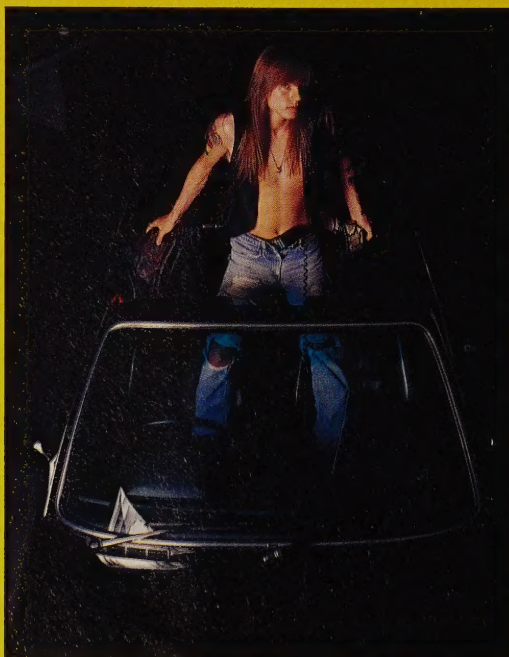
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PHOTO: ROBERT JOHN



PUBLISHED BY:

Hit Parader Publications, Inc.
40 Violet Ave
Poughkeepsie, NY 12601

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HIT PARADER (ISSN 0162-0266) is published monthly by Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601, under license from Perretta Media Corp. Second class postage paid at Poughkeepsie, NY, and at additional offices.

© Copyright 1994 Hit Parader Publications, Inc. All rights reserved. Printed in U.S.A. Subscription: 12 issues \$29.50, 24 issues \$55.00. Vol. 50, No. 353, FEB, 1994. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930, and accompanied by stamped self-addressed envelope. Postmaster: Send address changes to: Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930.

Distributed by Kabel Distributing Co.,

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WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

Every metalhead owes you a vote of thanks for exposing what's wrong with **MTV**. Lewis Largent insulted our intelligence. I'm surprised **MTV** lets someone who knows nothing about heavy metal program the *Headbanger's Ball*. Largent's ignorance is so obvious. First he insults Metallica saying they are on the edge of alternative. Metallica is metal to the bone, none of that wimp crap for them or us. Next he insults Slaughter fans by ignoring them like they don't exist when he knows they all supported their band. I'm not a Slaughter fan, myself, but they sold a million records and that should win them a spot on the *Ball* for their fans. Finally, Largent groups Vince Neil's excellent band in the pop metal genre. Anybody who has seen them knows they're a legitimate hard rock band like Aerosmith

and Van Halen, not pop metal. Vince Neil shouldn't be stereotyped because he was in a glam band once. Guess Largent

explored forms of metal besides alternative, he wouldn't come off as such a pompous idiot and the *Headbanger's Ball* would be worth watching again.

Travis Tyrsson
Los Altos Hills, CA



Slaughter: Give 'em some support!

doesn't know that Phil Anselmo used to be glam—look at Pantera now. Things change, and *Headbanger's Ball* needs some. The only heavy metal on the *Ball* now is the lead in Largent's ass. Maybe if he

Pilots. They are a great bunch of guys! There should be more musicians with their humble, caring, down-to-earth, honest, charming, witty, sexy, not money-hungry persona.

Ani Nazaretyan

Dear Judas Priest,

The **Hit Parader** staff was right about needing you now more than ever, because all I see on TV anymore is rap. Don't quit. Keep on rockin' because nothing's stopping ya!

Steven Baker
Bridgeville, DE

Thank you for the article on Stone Temple

OUTRAGEOUS



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TOMMY LEE • DW DRUMS



Stone Temple Pilots: A great bunch of guys.

Could you please ask James Hetfield of Metallica what he looks for in a girl? Does he like modest girls or slutty girls?

DJ

I used to do drugs. Cocaine, dope, basically anything I could get my hands on. But I've quit now, mostly because it got proved to me that I can. And I'm proud to say that it was Steven Tyler and Joe Perry that proved it to me. I have a band of my own now, and so when I'm sad I just go write a song, instead of tweaking my brains out. I feel a lot better, and singing for my band is the greatest high in the world.

CT
Hamilton, OH

Once again it's happened—Metallica on yet another magazine cover. Sure, they're good and they've been doing it for a long time. I think it's getting old. I want to hear about the thousands of other bands out there, too. I'm glad you finally put in a decent article about Drivin' N' Cryin'. They're an amazing band.

Beth Geffert

I think the music category "alternative" sucks. It seems like people just pick out music they like and poof—another alternative band! Blind Melon sounds nothing like Nirvana, yet they're both "alternative." I think the "alternative classification" is just a money maker, so people who like "alternative" music will just buy everything the stupid critics or MTV categorize as "alternative." Could somebody explain how they judge this category?

Alternative Sucks
Thomaston, ME

Pearl Jam are NOT gods. Pearl Jam isn't the only alternative band out there.

I think people should start exposing themselves to the other bands and to help this, magazines have to start publishing information about other bands instead of sleeping, eating and breathing Pearl Jam. There's boundaries between the point of respect and obsession.

T.J.
Calgary Alberta, Canada

This is to express my feelings about Guns N' Roses—I think they're the wickedest group in history. My personal favorite is Axl—there's a perfect 10—smart, gorgeous, talented, hot, smart and totally sexy! There's some people in my class who like G N' R, and some that don't. Some of the girls in my class say he sucks. Once I got so fed up that I punched one of them, and got suspended for a week. My friends thought I was crazy but I told them I'd do it again if I had to. That goes for anyone who makes fun of Axl—I'll personally track you down and kick your butt.

Dusanka P.
Hamilton, Ontario, Canada

Recently I saw Pearl Jam, Soundgarden and Neil Young in concert. I didn't bother to stay for Neil's performance due to lack of enthusiasm! Soundgarden's performance was amazing. Although their set was really short—35-45 minutes long. I was in heaven for that time. Then there was Pearl Jam—their set lasted about 55 minutes. It hurts me to say this because they are my favorite band, but they sucked. I was not impressed at all by their show. The whole night Eddie had his face to the floor. I don't think he looked up once. The show had no excitement, no action, no nothing. Maybe Eddie must be feeling self-conscious these days. Someone gave him some stupid haircut, plus he gained some weight. And he was drunk the

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whole night. I paid almost forty bones to see them and they sucked. Pearl Jam still remain my favorite band but I was so disappointed in this performance. Please, print this letter to let everyone know that there is a fan out there not afraid to put down her favorite band.

Michele Stefancic
Toronto, Ontario, Canada

I just want to thank **Hit Parader** for covering the rock and roll scene the last 16 months. I'm in the Air Force stationed overseas in England, Turkey and now Italy for the Operation Provide Promise for all the b.s. in Somalia. What a class act the September '93 issue was—Metallica rules! I don't know what I would have done without your issues keeping me updated on the rock world. So keep printing strong for all us G.I.s overseas. And peace, America.

Mike Hetrick

view was blocked. I never got to see a thing—I looked at people's backs for the whole concert, and so did 20 other people in the same position I was. I wandered around all the people to see if I might get a

something goes wrong, I put that album on and soon my troubles are forgotten. You are the world's best group and I hope I can see you in concert again really soon.

Rob Hastings



Aerosmith: Role models.

I recently went to the Van Halen concert at Pine Knob in Auburn Hills. It was my first concert, and I was very excited. I should tell you that I am in a wheelchair because I have a birth defect called Spina Bifida. Anyway, I got there when Vince Neil was starting. I was in the disabled section and I thought they were the best seats until Van Halen came on. The seats were soon full, and everyone and their grandmother was standing on the seats and my

better view but was soon pushed by the security people. I tried to explain that I was unable to see anything but they they could have cared less. I realize they were just doing their job but they could have been a little more polite. I think there should be different seating so that everyone can see the concert as well as others. Anyway, Eddie, Alex, Michael and Sammy, thank you for the wonderful music and the song *Dreams*. Whenever I have a bad day or

I'd like to thank Aerosmith for coming to Fargo, North Dakota. Come again. You really blew Fargo away. One more thing, what Dave Mustaine said on **MTV** about not caring what Aerosmith does because they'll be done—Dave, you've had your head shoved up your ass for too long!

I love you Steven!

Jenny
Fargo, ND

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420
LIFE BEAT
Metal Artists Talk Sex
DICK

THE INFORMATION CENTER

Jon Bon Jovi and his boys recently narrowly escaped being caught in a post-concert riot in Malaysia. It seems that the first of two scheduled Bon Jovi concerts was shortened by a severe thunder and lightning storm, and on the second night more than 50,000 fans showed up trying to jam into the 20,000 seat outdoor facility where the concert was being held. Naturally, chaos ensued. "It was really scary," Jon said. "It was bad enough when kids were climbing the metal stage supports during a lightning storm. But the second night was unbelievable. Thankfully, nobody got hurt too badly."

We're sure that by now you've heard a flood of recent rumors concerning Motley Crue (and no, we didn't start any of 'em); that the band is breaking up...that Tommy Lee and wife Heather Locklear are headed for divorce...that the band is having some problems with new vocalist John Corabi...oh, you get the idea. All we can tell you is that while the band has suffered through some unexpected delays in completing their new LP, they are definitely not breaking up. In fact, one band insider reports that main man Nikki Sixx is practically bubbling over with excitement these days.

Another band that's been the subject of varied rumors in recent days has been Skid Row. Sources inside the music biz practically swore that there was incredible friction between vocalist Sebastian Bach and the rest of the band. But when we spoke to guitarist Snake Sabo recently, he quickly put all these stories to rest. "We're all doing fine," he said. "We're not breaking up. We do fight occasionally, but we're like a family, a bunch of brothers, and you know how brothers

fight. The next day it's forgotten."

It seems like everyone in Guns N' Roses just can't stay busy enough these days.

on everyone else's albums, no less than three of the Top Gunners are either recording or have recorded solo discs. Already, Duff McKagan's **Believe In Me**, has been released, and in the planning stages are new efforts from guitarist Gilby Clarke and, possibly, vocalist Axl Rose. As one might expect, Rose's plans are being kept very hush-hush.

TIDBITS & ASIDES: Are Alice In Chains planning to tour behind their new EP, *Jar*



Duff McKagan—the first G N'R with a solo disc.

Yes, the band's latest album **The Spaghetti Incident**, has just come out, but that's not enough for these guys! With the exception of Slash, who seems content to just make guest appearances

Of Flies?...Has former Jane's Addiction guitarist Dave Navarro now officially joined the Red Hot Chili Peppers?...Is Ozzy Osbourne auditioning new musicians for his next touring band?



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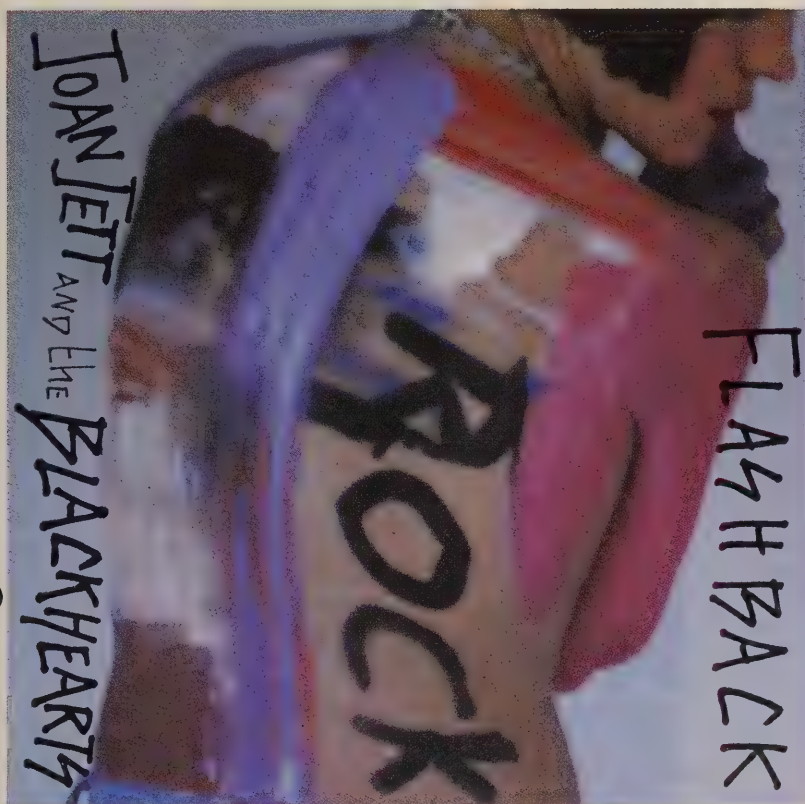
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ROOTS

BY ROB ANDREWS

Each issue, **Hit Parader** travels back in time to learn about the formative years of a rock and roll star. This month's time traveler is that young Guitar God, Steve Vai.

Steve Vai is a friendly sort of guy. Whether it's discussing his latest album, **Sex And Religion**, or talking about his various non-conventional beliefs, this Long Island, New York native is fast emerging as one of the most engaging personalities—as well as one of the most respected guitarists—in the rock world. While he still occasionally seems a little shy about discussing various aspects of his personal life (“You actually *know* about my fasting? You *want* to talk about that?”) as his recognition increases, it seems that more and more people want to find out all they can about this good looking guitar hero. He may have come tantalizingly close to stellar recognition during his stints with David Lee Roth and Whitesnake, but now, as the leader of the band called Vai, young Steve seems well on his way to becoming a household name; the only problem is that he's not so sure how he feels about that.

“It is a little strange to think of myself in that way,” he said with a laugh. “Obviously I don't mind getting a little attention or I never would have worked with Roth or Whitesnake. But then I knew I'd get a share of the spotlight—never really have to be the guy in it. Even now, in my new band, I've got a vocalist, Devin Townsend, who's gonna grab the limelight, and that's fine with me. Being famous isn't bad, but it isn't the be-all and the end-all of my existence.”

Ever since he first picked up a guitar and started taking lessons (Joe Satriani, by the way, was one of his teachers) Vai has been taking his own path to the top of the rock pile. Rather than merely hitting poses in front of the mirror, Vai has combined a unique theatrical flair with a technical knowledge one would be hard pressed to top. As a teen-aged student at the prestigious Berklee College, he came to the attention of Frank Zappa, with whom Vai soon formed an exciting and lasting musical relationship. For five years he stayed at Zappa's side learning all he could from the eclectic music master. Then it was on to a brief stint in the hard rock band Alcatraz, where he replaced another guitar prodigy, Yngwie Malmsteen. But

All I can say is that I'm very happy with my ability—with what I can do with a guitar. I can do the guitar solo thing, as I did on my previous album, **Passion And Warfare**, or I can do the band thing, which is something I've been well schooled to do.”

Indeed Vai has learned the intricacies of the “band thing” from some of the best. In addition to his half-decade with Zappa, his time spent with both Roth and Whitesnake taught him the dos and don'ts of arena rock. While some purists scoffed at the concept of such a mercurial talent being “shackled” by the confines of commercial rock, Vai looked at his time in those platinum-coated acts in an entirely different way. Not only was it his chance to

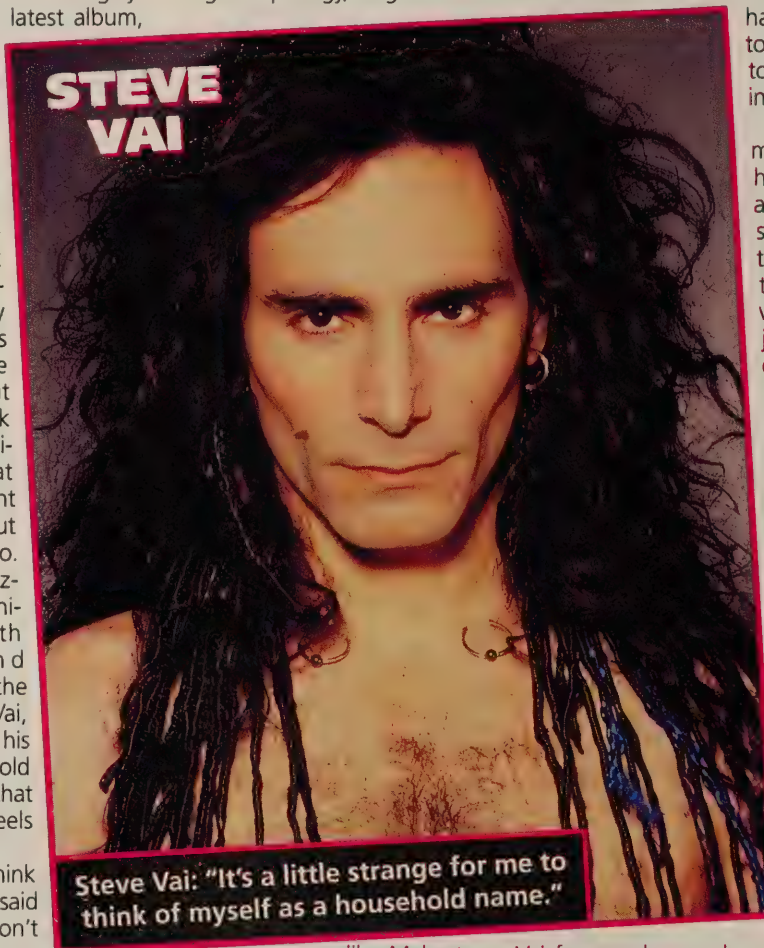
experience arena rock first hand, but it also allowed him to gain the financial foundation to do *whatever* he chose to do in the years ahead.

“It always surprises me how many people want to know how much money I made with a band like Whitesnake,” he said with a smile. “Is it really that important? The fact is that David Coverdale made a very generous offer for me to join that group, and I was only too happy to accept. There's nothing wrong with that. I believe I added something to the band, and they helped me learn new things as well.”

Today, with **Sex And Religion** already the most successful solo project of Vai's career, the gifted guitarist is already looking ahead to new horizons. He's currently working on an orchestral album of his works, as well as a Zappa tribute album. But that doesn't mean that his attentions will be diverted for long from playing his own unique brand of hard-driving rock. For Steve Vai there are 24 hours in every

day, and seven days in every week, so there should be enough time for EVERYTHING.

“Who needs sleep?” he said. “I have a lot of different things that I want to do musically in the months and years ahead. There are a lot of exciting projects that are in my mind. All it'll take to get them done is a little hard work and a little imagination.”



unlike Malmsteen, Vai from his earliest band days, continually showed an ability to adapt to his surroundings and make his playing fit into whatever style was needed.

“I've never been the kind of guy who compares himself with anybody else,” Vai said. “I'm certainly aware of other players, and I respect all of them. But it's for others to make the lists and do the comparisons.

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BY JEFF KITTS

DISNEY'S ALADDIN/Genesis/Virgin

With the same Disney artists who made **Aladdin** such a spectacular animated film working alongside Virgin on the Genesis cart (and Capcom for SNES), **Disney's Aladdin** had earned a reputation for being one of the most eagerly anticipated 16-bit games of the year. Now, the game that was a definite show-stopper at Summer CES, is finally available to the public, and is nothing short of a major breakthrough in the platform game genre.

Through seven challenging stages, you guide Aladdin, a young street thief, as he climbs over the rooftops of Agrabah, rides magic carpets, jumps from treetops, climbs magic ropes and acquires apples (to use as weapons) and one-ups in his quest to reach Princess Jasmine and win her heart. Along the way, Aladdin is met by an army of knife-throwing Arabs, deadly snakes and generally hazardous obstacles. All of the characters from the film are represented in the game, including Aladdin, his pet monkey Abu, the evil Jafar and the powerful Genie. The game play is quick and lively and thoroughly more creative than the typical **Busby** or **Sonic** platform contest.

Graphically, **Disney's Aladdin** is a gorgeous piece of work, with bright, colorful backgrounds, fine detail and authentically worthy of the Disney name. The character movements are fluid and loaded with unique intricacies, making the game a pleasure to both watch and play. Sadly, though, the games' lack of a password feature practically destroys its long-term playability. Shame on you, Virgin.

GRAPHICS: 9.5/SOUND: 9/CONTROLS: 9/OVERALL: 9

ROCKY & BULLWINKLE/Genesis/Absolute

Due to the success of carts like **Roadrunner's Death Valley Rally** (Sunsoft) and high-quality games featuring Bugs Bunny, Daffy Duck and Speed Racer on the near horizon, cartoon-based games have become increasingly popular in recent months. Absolute jumps into the fray with **Rocky & Bullwinkle**—and, to be blunt, does a very poor job converting the classic cartoon to a 16-bit game.

A product of the golden age of cartoons, the **Rocky & Bullwinkle** show, like other toons from that era, had none of the sophisticated animation or complex storylines of today's more technologically-advanced programs. It was a simple—yet clever—cartoon, and one that deserved some hard work and careful program-

ming to make the Genesis game live up to its high comedic standard. Sadly, Absolute didn't live up to the challenge, resulting in a game barely worth the antiquated 8-bit systems. The action in the pseudo-platform, jump, shoot n' dodge game is slow, simple and generic, the graphics crayon-like and the sounds dull (Bullwinkle's goofy voice is nowhere to be found). The only feature that saves **Rocky & Bullwinkle** from being a complete atrocity is the option of playing two other "quickie" mini-games if the main game bores you.

And trust us, it will.

GRAPHICS: 5/SOUND: 4/CONTROLS: 5/OVERALL: 5

NHL '94/SNES/Electronic Arts

The Genesis version of last year's **NHLPA '93** (EA) was quite possibly the finest sports contest in 16-bit history, perfectly capturing all the intense action of a pro-hockey game. As the game was originally created for the Genesis and "ported over" to the SNES, the SNES version paled in comparison—making it yet another dismal sports cart for the system. Prepare to sigh once again, SNES owners.

With **NHL '94**, the third and most recent installment in EA's hockey series, the SNES version again suffers a number of serious drawbacks compared to its Genesis counterpart. To begin, let's discuss how some of the game's new additions affect the game play. Two major complaints about **NHLPA '93** was the lack of goalie movement and absence of penalty shots. EA has responded to those desperate cries and added these two features in the new versions—

both with mediocre results. To control your goalie, you must first activate him, which takes all control away from your other players. Switching between your goalie and your other players makes for some confusing game play, not to mention many bad goals scored against you. As for the penalty shots, while they add further realism to what is probably the most



Disney's Aladdin: one of the most eagerly anticipated 16-bit games of the year.

realistic sports game on the market, having them in the game is a useless thrill. The reason for this is simple—because scoring in **NHL '94** is all but impossible! Even for players, who like myself, mastered the art of scoring in **NHLPA '93**, slipping the puck past the goalie in '94 is a major headache—and penalty shots are no help. Actually, the only real way to score in **NHL '94** is via the "one timer," another new feature. This is accomplished by passing to a teammate near the net, and quickly driving the puck past the goalie without stopping it first. It's a difficult skill to learn, and it's the only way to catch the goalie off guard.

Other new features in **NHL '94** include a one-on-one shootout match (basically a penalty shot tournament where no one ever scores), the addition of the NHL Teams license (**NHLPA '93** used names of actual NHL players, but teams were referred to only as "New York" or "Los Angeles"), and the ability to slam players over the boards into the bench area. And while these are nice additions that only make the game more realistic, they act more as a candy-coating and really don't help the suffering game play. The graphics are essentially the same as in '93 with minor variations here and there, and the sounds and music are somewhat lackluster.

While EA's **NHL** series is still the best sports game in town, SNES owners might want to look elsewhere for a killer hockey cart, Accolade's upcoming **Brett Hull**, maybe?

GRAPHICS: 8.5/SOUND: 6.5/CONTROLS: 7/OVERALL: 7.5

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CAUGHT IN THE ACT

BY ROB ANDREWS

JACKYL/EVERY MOTHER'S NIGHTMARE

A band's homecoming concert is always a special occasion, a thank you to the fans who supported you during all those bad bar nights and years of struggle. So when Atlanta's own bad boys of metal, Jackyl, made a triumphant return to their roots by playing to a sold-out audience at Atlanta's historic 2,000 seat Fox Theatre, every metal fan and his mother (literally) turned up to welcome the boys back home.

Before the show, as Jackyl and opening act Every Mother's Nightmare ran through a harried sound check, Jesse James Dupree, Jackyl's saxon-haired lead singer, nervously roamed the stage, checking monitors and making sure his patented yowl could be heard from every seat. "I'm a little freaked, sure," said Dupree as he checked the height of the drum riser (which he will jump off several times during the show). "Some of the guys have their mothers here! But coming home after being on the road for months, what with all the success of *Lumberjack*, it's a strange, but good, feeling. We really want to thank everyone here in Atlanta for supporting us by putting on the hardest kicking show we can."

Nashville's Every Mother's Nightmare, meanwhile, were experiencing every band's nightmare. Ten minutes before they were scheduled to go on, and after spending the day racing around Atlanta meeting fans at various record stores, the

unreasonably hostile security crew wouldn't let the band into the theatre! "You don't have the right backstage pass," said one burly Georgian redneck (EMN had their own, as it turns out, useless laminates). "Only a Jackyl pass will work tonight." Talk about loyalty. So I, being the only one with both band's credentials, was given the job of finding Jackyl's tour manager (who happens to be Jesse James Dupree's older brother). Finally, after five harrowing minutes, the elusive elder Dupree came to the backstage door and begrudgingly mumbled, "I guess you guys gotta come in." So much for Southern Hospitality.

EMN appeared undaunted when they raced on stage only five minutes later and cranked into a tight forty minute set that featured material from their acclaimed second record, **Wake Up Screaming**. While most of the audience came to see

evening special. "If we tried to do anything we're not known for," said Jesse, drying off his wet hair and wiggling into his strategically cut up jeans (with all the holes exposing all the right body parts), "then our fans would feel like we've sold out. So we're just going to go out and be as powerful as we can be and let things rip."

'Rip' is the right word for a Jackyl show, given their hit chainsaw song *Lumberjack* which they saved until the encore. But the rest of their explosive hour-and-a-half set featured songs from the eponymous debut album. The oddest part of the show happened when John Kalodner, the Geffen A&R executive who signed the band, was toasted from the stage by the band. "Say a big hello to John from Geffen!" shouted Dupree. Everyone did, but it felt like the worst sort of self-promotional ass-kissing. Maybe that's standard procedure in the South, but if Jackyl was worried about selling out, schmoozing a record exec from the stage isn't the best way to retain street credibility.

Fortunately, Jackyl's musicianship was better than their

Jackyl's Jesse James Dupree: "We want to thank everyone by putting on the hardest kicking show we can."

stage banter (which consisted of, "Hey Atlanta!" and "It's great to be home!"). The twelve songs from Jackyl nearly blew the roof off the nineteenth-century theatre, each tune progressively building to the climax of any Jackyl show—the chainsaw! When Jesse pulled out the twenty pound tree slayer the audience nearly fainted from excitement. Shouts of "Cut it up! Cut it up!" echoed through the hall.

And so, with a tug here and swing there, the chainsaw was let loose, cutting through chairs and tables and anything

else Jesse could get his hands on (except the expensive instruments, of course), like some testosterone-filled post-adolescent *Texas Chainsaw Massacre* fantasy. After nearly ten minutes of non-bloody chainsaw carnage, the lights came up and the show came to a screeching halt, leaving all in attendance with a sense of history. As one Jackyl fan put it outside the theatre, "This band has come of age and we were here to be a part of it."

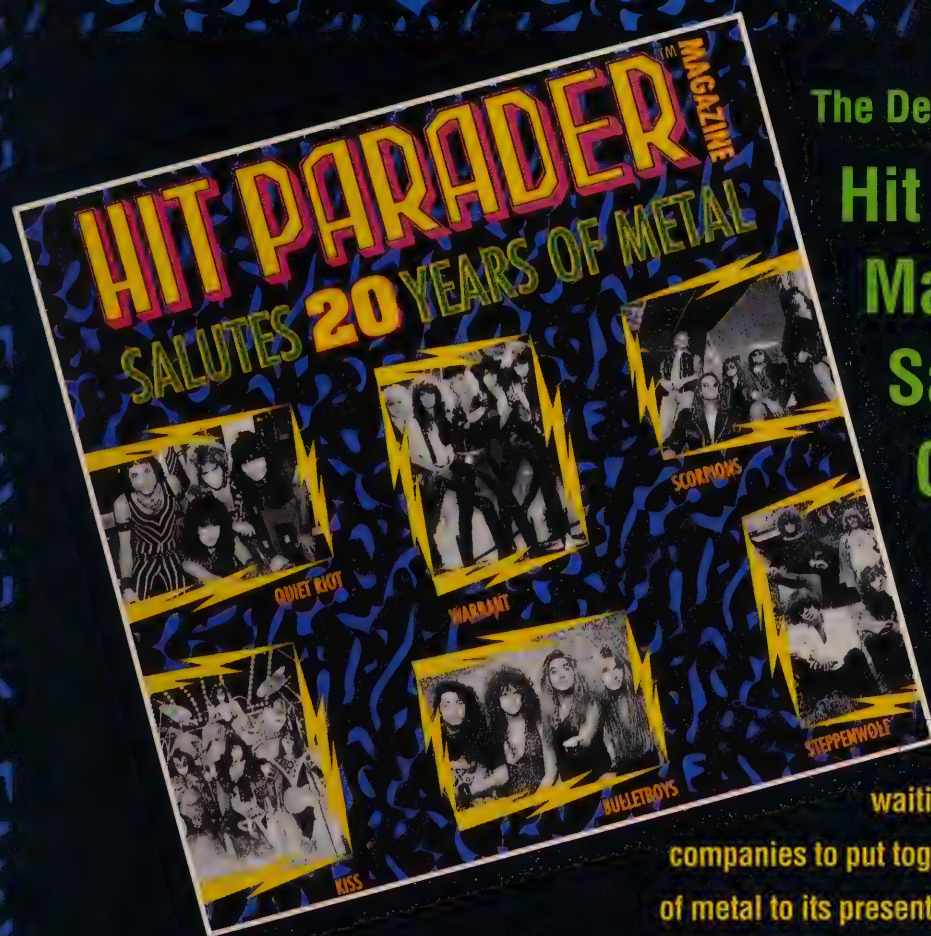


PHOTO: RICK GOULD/CP

Jackyl, those that came early were not disappointed by EMN's thrasher energy and workmanlike rock songs.

Between sets, the members of Jackyl mysteriously decided to take a last-minute shower (not together), preferring to wash away their nervousness. While they were drying off in their dressing rooms we asked Dupree what he planned to do during the show to make the

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PICK HIT

BY JODI SUMMERS

I ate one of Jimmy Page's potato chips," proudly declared Shandon Sahm, Pariah's drummer. As it happens, Pariah share the same label as Coverdale/Page. "I was at my record company's office, and one of the guys said, 'Jimmy Page just ate here.' "

"We mock all the hypocrites and authority figures who misguide people," elaborates Dave. "Here's a book taught in school for years, and its lessons about racism and sexual assault still haven't been learned. We don't have any solutions...except to make people become more conscious of what's going on."

Dave, Shandon, guitarists Jared Syn and Kyle Ellison and bassist Sims Ellison (yes Kyle and Sims are brothers) have a lot more to say in their songs than your basic "I love you baby, let's get it on" rock band.

Between famous fathers (Shandon's father is the legendary party animal

Doug Sahm of the Sir Douglas Quintet and the Texas Tornados), and growing up in one of the nation's now music capitals, these guys sound and act wise beyond their years. L.A. has the Sunset Strip. New Orleans has Bourbon Street.

"Shandon was honored to finish Jimmy Page's leftovers."

we got offstage, there was a guy from Atlantic, and a guy from RCA, a few different people waiting to meet us. But after a show, your adrenaline is going and you don't know who all you're shaking hands with. We met Tom Zutaut, and we thought he was just another Joe. And then our manager said, 'That's the guy that signed Guns N' Roses, Motley Crue and Metallica.' "

"It was totally hilarious. He came back there and said, 'I'm Tom Zutaut.' And I pay attention to this stuff," reveals Sims. "I was

standing behind him mouthing his name to the band. He pulled an ego thing with

us, he said, "I really love you guys. I'm too busy to sign you, but by me being back here, you will get a deal."

Pariah did get other offers. "We almost

"We mock all the authority figures who misguide people."



And he pointed to his lunch. You could see it, the sandwich was half eaten. I was like 'Sure, I'll take some.' So I grabbed a couple of chips. I gave them to my brother, he's a big Jimmy Page fan."

"He was honored to finish Jimmy Page's leftovers," continued vocalist Dave Derrick, who looks like Jodie Foster's little brother.

"I hope he saved them," added Shandon.

"Can you imagine somebody saving your potato chips?" quipped Dave.

"Yeah right."

Meet Pariah, the next great hope to rise out of the Austin music scene. They play hard-tinged rhythm and groove; something like Pantera lyrics. Sound intriguing? You can check it all out on their facetiously-titled debut album, **To Mock A Killingbird**.

Memphis has Beale, and Austin has Sixth Street. As you stroll down the block, a cornucopia of rhythms pours out of the different doorways. In the course of a few hundred feet you'll here everything from punk to metal to Texas boogie.

"Sixth Street is a place you can go any night of the week and meet people of the opposite sex and drink and hear quite a diverse selection of music," explains Dave. "Music is what Austin's all about."

Each spring, Austin hosts the South By Southwest music conference, a place where industry types spend days hanging out on Sixth Street checking out unsigned bands. "Our management got a little buzz created for us when we played the South By Southwest conference," relates Dave as to how Pariah got signed. "That night after

signed to another label," adds Shandon. "But at the last minute we called Tom and said, 'One last chance man...' and he took us."

It took them three years, but **To Mock A Killingbird** is finally available. Not ones to sit idle, between recording and touring, Pariah worked on new material...rumor has it they've already got four albums worth of tunes ready to go.

"We're thinking ahead. We're working on new songs already," admits Dave. "We don't want to get off the road two years from now and go, 'Oh no, what are we going to do.' "

"Yeah, or two weeks from now," concludes Sims. "All you can do is do the best you can do, but you never know what's going to happen."

Maybe someday, someone will cherish one of Pariah's potato chips.

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HEAVY METAL HAPPENINGS

Questions are currently abounding concerning the future of Ozzy Osbourne. With the Black Sabbath tour now deadlier than the proverbial doornail, and guitarist Zakk Wylde determined to record with his own band, some have begun to wonder what the Oz' next move might be. What is known is that there will be a new Ozzy studio album out any day now, and even more studio material (recorded last summer) is ready to go. But will Ozzy tour behind this new album? Current speculation is that Ozzy will assemble an entirely new band and hit the road sometime in the spring.

Pearl Jam have been upsetting more than a few people inside the music industry with their new-found attitude of "we want total control." What that's meant is that the band has severely limited the number of press

interviews they've conducted and even prevented photographers with long-standing relationships with the band from taking new pictures. Why? It seems that the band members feel that the media may be on a vendetta against them this time, and they want to nip that in the bud. In addition,

those on the scene state that the group feels that too many people have jumped on their bandwagon and tried to cash in on their success. "Where were you when we needed you?" seems to be Pearl Jam's latest rallying cry.



Ozzy: What next?

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Jimmy Page and David Coverdale have been playing a mental ping pong game with their record label, their management and concert promoters

around the country. No less than three times the bands has planned a tour and then cancelled it. The question here is apparently one of ego, with

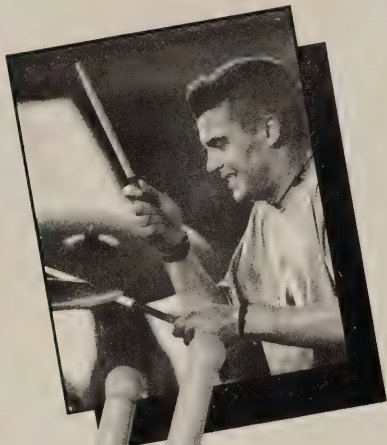
page in particular not wanting to go on the road unless it's in arenas—and unless those arenas are full! Last year, in a final attempt to resurrect their on-

**Page &
Coverdale: To
tour or not
to tour?**



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Regal Q3000 Wood

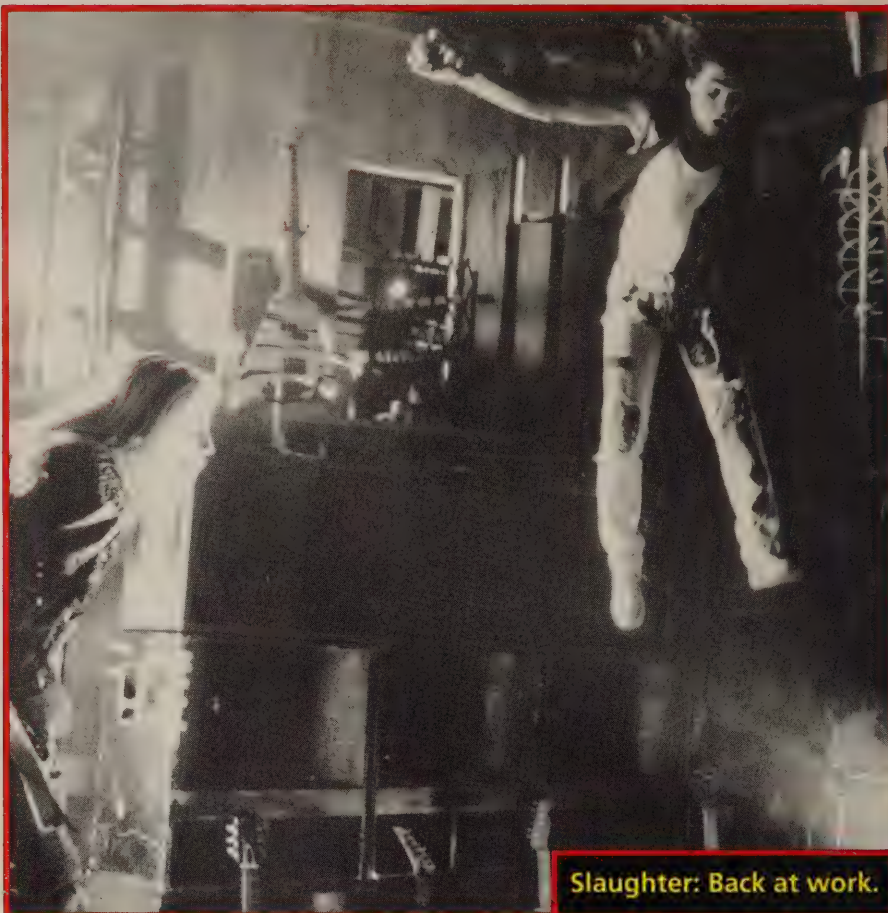


Just as Helmet's fresh, loud, aggressive style of rock music has begun demanding popular attention, John Stanier's equally impressive drumming has been drawing raves. And, with their unique combination of power, balance and response, Regal Quantum 3000 drumsticks have become favorites of the alternative crowd, as well.

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Slaughter: Back at work.

again, off-again road jaunt, the band put tickets for three Florida arena concerts on sale. When only 3,000 tickets for each show were sold, the concerts were promptly cancelled.

Much speculation about Skid Row this month. The latest word is that the band is in deep trouble with vocalist Sebastian Bach and the rest of the group not even on speaking terms. Some inside sources have indicated that the band might try to dump Bas and find a new frontman, but needless to say, their record label isn't too hot on that idea. In the meantime the band's recording plans have come to a grinding halt, though it's our guess that sooner or later these "minor" problems will be worked out and the Skidders, with Bas aboard, will get back to work on album #3.

Another band feeling the heat is Motley Crue. As work on their long-overdue album continues to drag on, talk out of Hollywood has it that some of the band's members have considered throwing in the towel and calling it a day. While such a happenstance seems most unlikely, especially in light of the big buck contract the band signed in 1992, apparently things just aren't going smoothly in the studio causing bassist/songwriter Nikki Sixx more than a small degree of frustration. Still, people close to the band report, "the music

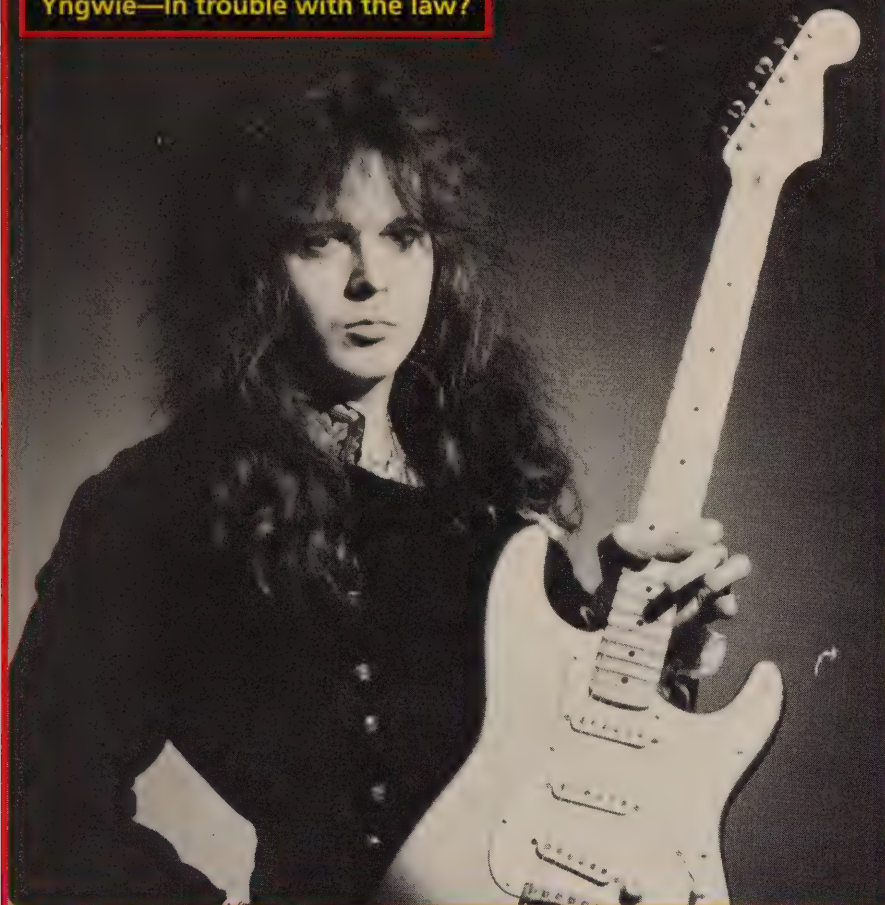
that's been done is incredible. When this record finally is finished it'll blow people away."

Hey, remember Slaughter? Of course you do. Well, the good news is that the band has finally put aside a variety of problems (including guitarist Tim Kelley's well publicized legal difficulties) and have reentered the recording studio to begin work on their third album. According to bassist/producer Dana Strum, "We're really looking forward to getting back to work. We think we know what we've got to do to get everything rolling in the right direction again, and we're gonna do it."

The Stone Temple Pilots are not about to sit on their laurels—or on anything else, for that matter. The San Diego rockers, who scored a surprise double platinum hit with their debut album, **Core**, are already plotting their next recording moves. Talk is that at least one EP (possibly featuring live material) will be released soon, with a new studio album due by the end of 1994. "We don't mind working hard," guitarist Dean DeLeo said. "In fact, we kind of enjoy it."

By the way, another band that recently put out an EP, Alice In Chains, is also contemplating going back into the studio. With their recent *Jar Of Flies* EP selling well, these Seattle metal men admit

Yngwie—In trouble with the law?



that they, have a few new tricks they may want to try out on tape. "There are some very strange things that we've been working on," guitarist Jerry Cantrell said. "I'm not sure what's gonna happen with 'em, but I think they're worth recording."

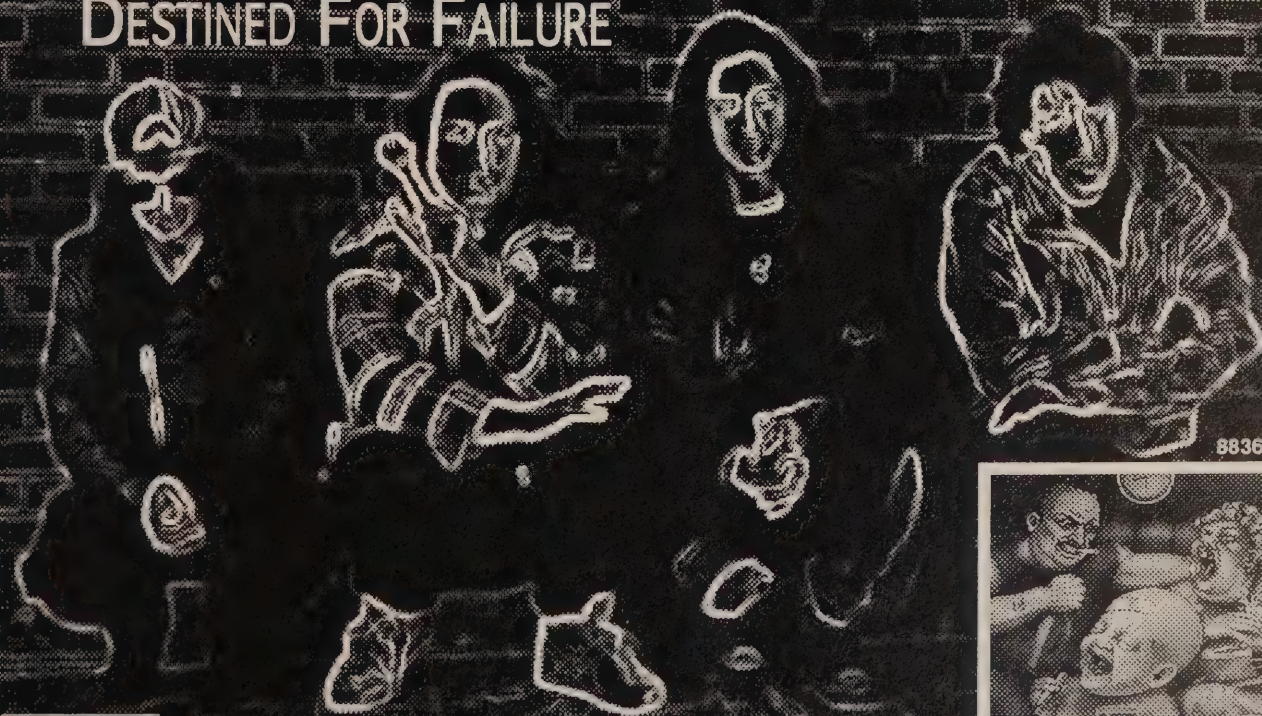
Both Judas Priest and Iron Maiden continue to search for new vocalists. With former Priest frontman off to a flying start with his new band Fight, and ex-Maiden singer Bruce Dickinson beginning a variety of new careers (including writing books) the groups they left behind continue to struggle. Priest, in particular, seems to be caught in musical quicksand, unable or unwilling to fully accept that Halford isn't coming back. Sources on the scene indicate that the group has only made "half hearted" attempts at finding their new frontman.

Yngwie Malmsteen recently made news when a special police squad was summoned to his home after reports that the guitarist's 19-year-old girlfriend was being held against her will. The reports evidently were given to the cops by the girl's mother, and when the police arrived, the girl stated that she was definitely *not* being held hostage. Oh well, just another quiet day in the life of a Guitar God.

POST MORTEM

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AEROSMITH KINGS OF

Many people think of rock stars as conceited, ego-centric, self-centered dolts whose primary concerns in life are fast cars, faster women and bank accounts rivaling the national debt in size. In some cases, that narrow-minded scenario isn't far from the truth. But a surprising number of rock performers have a lot more going on up stairs than mere dreams of stick shifts and hefty hooters. Take Aerosmith, for example. No, we're not about to say that Steven Tyler, Joe Perry, Brad Whitford, Joey Kramer and Tom Hamilton haven't done

more than their share of partying during their 20 year career—as they're the first to admit. And we're not gonna tell you that an occasional attractive lady or two hasn't crossed the band's path. But these days there's a lot more than that going on in the lives of these legendary Boston Bad Boys—as their recent work on behalf of the Walden Woods project attests.

These woods are located in the band's home state of Massachusetts, adjacent to the famous Walden Pond of literary fame. Recently ex-Eagle Don Henley, who made a guest appearance on Aerosmith's latest album, **Get A Grip**, asked the guys for a little help with rallying the troops to help save the woods from those who'd like to see every tract of virgin soil on the North American continent turned into a parking lot. When the call went out, Aerosmith was there to respond, recently performing a five song set at a benefit to save Walden Woods.

"We're out there, we see the way the economy is hitting home."

"The place is in our back yard," guitarist Joe Perry said. "We thought it was an important thing to do. If our name and our music can help attract a little more attention to the cause, and maybe bring in a few extra dollars to help such a worthy project, how could we pass on doing it?"

Still, there are those who scoff at the notion of Aerosmith, or any other band for that matter, fighting for yet another "liberal" cause. As America continues on a mostly conservative bent, even with Bill Clinton in that big house on Pennsylvania Avenue, there are those who argue there's just no room for soft-hearted folks who want to save the forests, save the whales, and save the spotted owls. They argue that America's economy will simply keep going down the drain unless industry is given the chance to fulfill its manifest destiny. Perry, for one, argues that point.

"We're out there, we see the way the economy is hitting home," the guitarist said. "We've been touring for more than 20 years, and there are things I've seen this time I've never seen before—and I don't mean that in a good way. People are hurting, but

Joe Perry: "People should get on the road and see what's really happening in America."

it's not because people are trying to do some good and save a forest. Saving trees is not going to ruin the American economy. Everyone who argues that point should get out on the road like we do and really see what's going on in America."

While it seems unlikely that any Washington lobbyists are planning to do a year-long tour of the nation as Aerosmith has done, it seems just as unlikely that many other bands can hope to match the kind of tour power these legendary rockers still possess. As the economy forces more and more bands either into smaller halls or off the road



PHOTO: ANNAMARIA DISANTO

HIT THE ROAD

BY CHARLES POSNER

completely, Aerosmith continues to pack arenas from coast to coast, proving that the power of rock and roll is still a magnetic drawing card to hundreds of thousands of fans from Albany to Anaheim.

"There aren't as many bands out this year," bassist Tom Hamilton said. "During the summer season, when we were touring non-stop, it seemed like there really was a fever for rock and roll when we got into most markets. Things have always been great for Aerosmith, but it just seemed like the kids had fewer bands to see than ever before. It was a little scary."

Of course, not every band appreciates the opportunity to get on the road. Aerosmith learned that lesson the hard way last summer when they invited Megadeth to open one of the legs of their tour. The logic was that perhaps having a successful, heavier band on the package would attract a younger, more metallic crowd to Aerosmith's show. The only problem was that right from the start Megadeth's main man seemed ill-tempered and downright depressed over being on the road with the Aero gang. After three shows, Mustaine and his band were packing and heading home.

"We wanted Megadeth on the bill because we thought they were a rockin' animal who'd be able to really get the crowd ready for us," Perry explained. "But Mustaine just didn't seem happy, and that didn't change after a couple of days. We don't want anyone out there with us who isn't happy."

Steven Tyler: "We'd like to stay on the road forever."

Megadeth's loss proved to be Jackyl's gain, for the band that had already opened most of the shows on the first leg of Aerosmith's tour were invited back to join the road festivities. While Perry, Tyler and the rest of Aerosmith were left shaking their heads in bewilderment at the attitudes conveyed by Mustaine, they seemed only too happy to have Jesse Dupree's gang of rock and roll outlaws back with them—chainsaw and all.

"We really missed the smell of chainsaw exhaust when we'd walk into the show," Perry said. "We had a good time with those guys when they were with us before, so we're glad to see 'em back. Jackyl is a band we know enjoys a good party, and that's what every show we play is designed to be."

With tour plans already laid out that will see them staying on the road for virtually all of 1994, Aerosmith knows that their non-stop rock and roll party is just beginning. One must wonder, however, how a bunch

of guys in their 40s manage to keep up with all the young rockers out there. We know the Aero guys have given up the vices of drugs and drink, so virtually all they have to go on is pure rock and roll adrenaline. According to Perry, that's more than enough.

"This is what we've lived to do for the past 20 years of our lives," he said. "We're not really happy when we're sitting at home

doing nothing. And we're not even totally fulfilled when we're working in the studio. That's great, but being on stage and on the road is what it's still all about. Yeah, we're gonna stay out here right through 1994, and if they told me we'd be out here through 1995 it would only bring a smile to my face. Give me a tour bus, a dressing room, and a stage to play on and I'll be a happy guy."



PHOTO: ANNAMARIA DISANTO

Cathedral—The Ethereal Mirror (Earache/Columbia) 462-036

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Black Sabbath—Volume 4 (Warner Bros.) 463-612

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Danzig—Danzig 3—How The Gods Kill (Def American) 462-382

Danzig—Danzig 2—Lucifuge (Def American) 462-374

Trouble (Def American) 462-317

Slayer—South Of Heaven (Def American) 462-242

Slayer—Season In The Abyss (Def American) 462-234

Season To Risk (Red Decibel/Columbia) 462-002

Damn The Machine (A&M) 461-673

Bulletboys—Za-Za (Warner Bros.) 461-129

Fishbone—Give A Monkey A Brain... (Columbia) 460-097

Winger—Pull (Atlantic) 459-016

Suicidal Tendencies—Still Cyco After All These Years (Epic) 458-083

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Quicksand—Slip (Polydor) 455-485

Poison—Native Tongue (Capitol) 454-926

Van Halen—Live: Right Here, Right Now (Warner Bros.) 454-470/394-478

Kiss—Alive III (Mercury) 459-636

Judas Priest—Metal Works '73-'93 (Columbia) 459-412/399-410

Living Colour—Stain (Epic) 454-330

Nirvana—Incesticide (DGC) 453-340

AC/DC—Live (ATCO) 453-217

Rage Against The Machine (Epic/Associated) 451-138

Iron Maiden—Fear Of The Dark (Epic) 450-841

Flotsam And Jetsam—Cuatro (MCA) 449-934

Vince Neil—Exposed (Warner Bros.) 457-143

Megadeth—Countdown To Extinction (Capitol) 444-489

Helmet—Meantime (Interscope) 449-686

Nine Inch Nails—Broken (Interscope) 448-548

Blind Melon (Capitol) 447-995

Extreme—III Sides To Every Story (A&M) 447-540

Best Of White Lion (Atlantic) 446-278

Dream Theater—Images And Words (ATCO) 442-848

Bon Jovi—Keep The Faith (Jambco/Mercury) 451-310

Red Hot Chili Peppers—What Hits? (EMI) 448-209

Temple Of The Dog (A&M) 442-780

Tesla—Psychotic Supper (Geffen) 442-178

Nirvana—Nevermind (DGC) 442-046

Saigon Kick—The Lizard (3rd Stone/Atlantic) 441-634

Firehouse—Hold Your Fire (Epic) 439-448

Soul Asylum—Grave Dancers Union (Columbia) 445-610

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"Singles"—Orig. Sndtrk. (Epic/Soundtrax) 439-604

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Aerosmith

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Nine Inch Nails,
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QUICKSAND NOT SINKING

Quicksand. You had probably heard the name long before you got to hear the beat behind them. The band was formed in 1989. In early 1991, they released a self titled EP on Revelation Records. This 4 track recording sold over 20,000 copies. And the group was soon signed to Polydor Records. We were recently able to catch up with

Quicksand bassist Sergio Vega on tour in Europe. Vega and band members Walter Schreifels (vocal/guitar), Tom Capone (guitar) and Alan Cage (drums) were getting ready to headline a show in East Berlin, Germany.

"We have been doing dates over here with Living Colour, but now we are on our own. It is fun to be headlining. Coming from the New York hardcore scene, these people treat you better. They are kinder to the bands. They give you some place to stay and they feed you. The club owners take care of you," Vega explained. "In the states, small bands can get crapped on. The kids here are cool, not to say they are not in the States. It's just that in Europe, people get into seeing the shows. They don't take it for granted and you don't have to pack a club out to get treated well. We love touring Europe."

In between the EP and their debut release, **Slip**, Quicksand toured the United States and Europe. Lately, there have been many stories popping up in the rock press about the negative aspects of an indie band being signed by a major label. Quicksand, however, is happy with the security they get from their new record company.

"Touring is so much easier," Vega said. "We live on touring. The majors have these whole networks of people who are always looking out for your

best interest. They are everywhere. When we toured alone it was the band and our vehicle versus the world. It was almost impossible to get stuff from home. Now we can get it faxed or Fed Ex-ed. Little things mean a lot."

BY PAT MITCHELL

"In the States, small bands can get crapped on."



would hear someone playing a riff and know exactly where it came from. Getting into the punk, hard core scene was the cool thing to do. I wanted a band that was free. You get tired of playing the same old thing over and over again."

One must wonder, then, when Quicksand gets tired of playing hard music, will we hear them turn into a jazz quartet?

"Well?.....," Sergio laughed. "No, if we change...No matter what we will always be aggressive. We have been trying to write some softer songs. We have been trying to get away from it a bit. But this is our nature. You

will never see Quicksand with an orchestra, string section or even a tuba."

Fugazi, Abba, Joy Division and The Smiths are bands that Quicksand lists as influences. They believe in the theory that even music you hate can be influential. Quicksand is often compared to the industrial clang of groups like Helmet. In fact, both bands toured together before **Slip** was released.

"When we put out the EP, they said we sounded like Jane's Addiction," Vega said. "People tend to compare you with what they know. I can not say

Quicksand: "We practically live on the road."

Helmet has not influenced us. But we did not get together and say 'let's mix a little Helmet in here.' We got more into them when we went out on the road with them. I think one of the reasons we are

doing so well is because people were starving for something sincere. That is why the entire alternative thing is doing so well. People were tired of hair bands. After ten years, or so a new kind of music will come along with all it's rebellion and rage. The alternative scene will be dead. Then in 20 years or so, hair bands will be in again. Imagine that, Poison will be the 'in' band again."

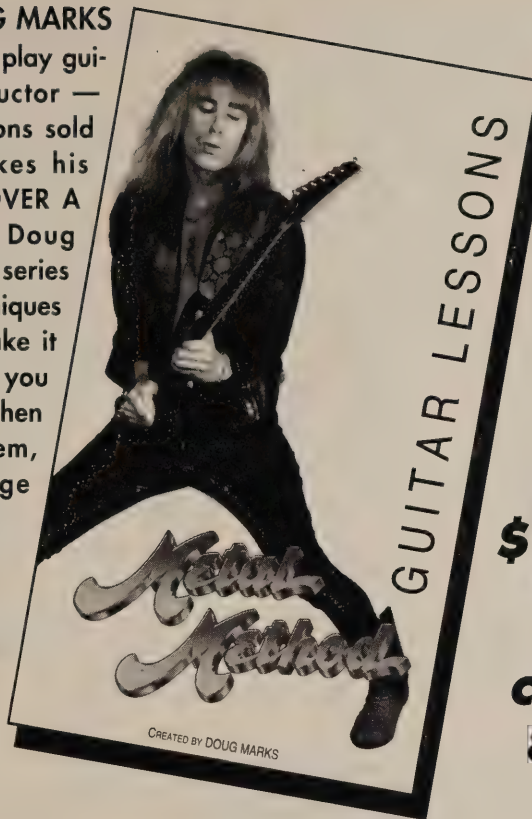
The members of Quicksand hail from some of the most influential bands of the New York hard core scene. But the band has left their past out of their present.

"The violence in New York was too much," Vega related. "People were using the music as an excuse to hurt someone. CBGB stopped shows. There were no new bands or clubs in New York. But bands are forced to become more diverse these days. Our scene was starting to sound kind of the same. You

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"This band doesn't say, 'Hey, let's dress up like cowboys this time.'"

Bands react to success in different ways. The first taste of fame and fortune turns some rockers into ego-driven maniacs who are liable to do just about anything. For others success comes as a shock to the system, forcing them into a reclusive shell from which many never emerge. For Soundgarden, however, their success has neither trans-

be hard pressed to tell that these Seattle rockers were coming off of the most successful album, **Badmotorfinger**, and tour of their career. Or that they've been called the best pure hard rock band to emerge from the incredibly fertile Northwestern rock belt.

Recently we caught up with Thayil to discuss fame, fortune and Soundgarden.

Hit Parader: Has dealing with the level of success

SOUNDGARDEN

THE STAR TREATMENT

formed them into egomaniacs nor recluses. In fact, as their latest album emerges, vocalist Chris Cornell, guitarist Kim Thayil, bassist Ben Shepherd and drummer Matt Cameron seem to be handling their success quite well. How? By ignoring it. One would

BY ANDY SECHER

that Soundgarden's achieved over the last few years presented any particular problems for you?

Kim Thayil: (Laughing) You may not believe this, but we never even think about that. It's not like we walk into the studio and say, "What kind of successful music can we make today?" When that sort of thing just naturally happens, you grow with it; you accept it. We certainly don't mind being somewhat successful. It means that people like what we're doing.

Kim Thayil: "With us, everything has been a slow, gradual growth process."

HP: Is there any down side to becoming more successful? Do you feel your privacy has been invaded?

KT: Wow! My privacy invaded? Nah. About the only time that happens is when somebody wants to talk to me right when I'm in the middle of eating in a restaurant. That's about the only time that happens. It's not like we're so big and so recognizable that we can't go where we want and do what we want most of the time.

HP: Your new album has just come out. Do you feel it's a continuation of the music you made on **Badmotorfinger** or is this something really different?

KT: With us, everything has always been a kind of slow, gradual process. It's not like we go "Hey, let's dress up like cowboys this time." That's not what this band is about at all. We just go into the

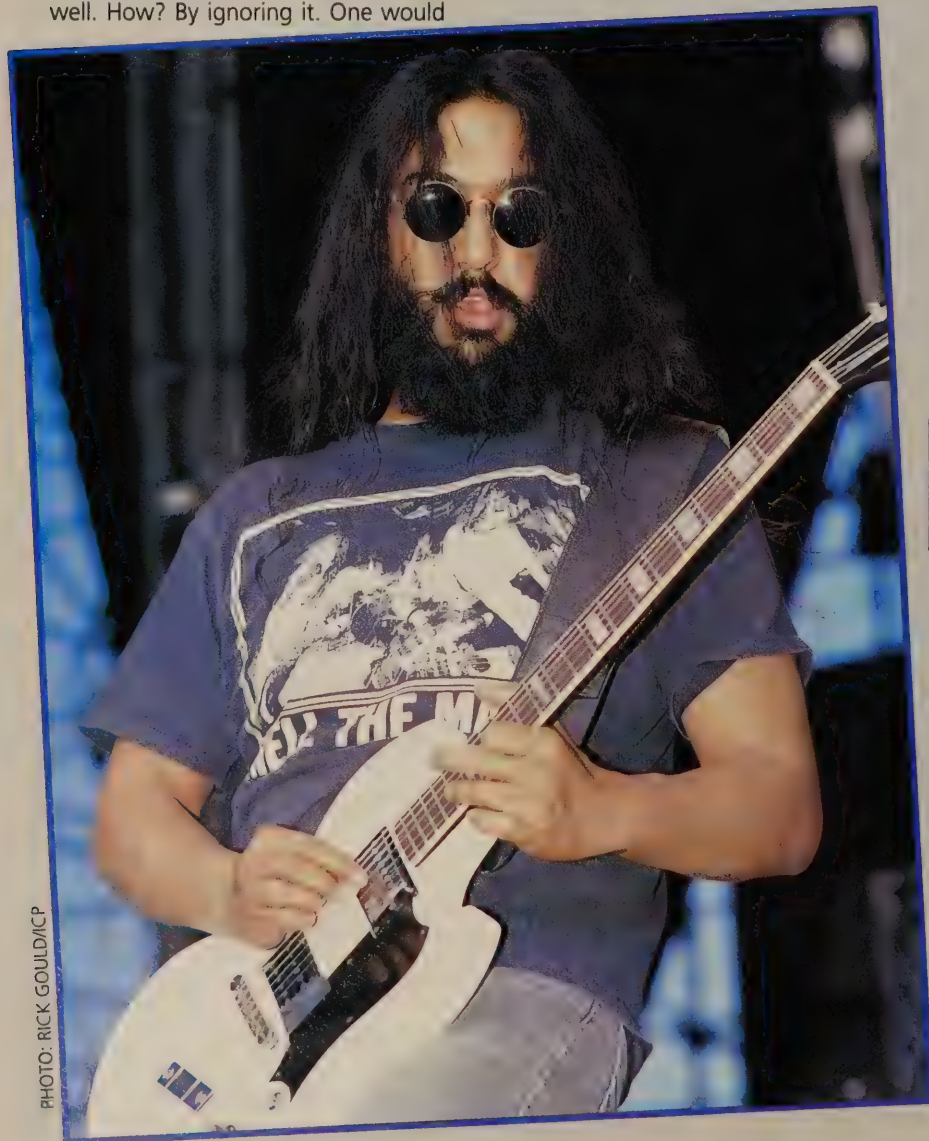


PHOTO: RICK GOULD/ICP

HIT PARADER

PHOTO: ANDY O'BRIEN/ANGLES

CHRIS CORNELL



HIT PARADER

studio with a variety of ideas and take it from there. Because we have four different songwriters in the band, and we work in different combinations all the time, there's never a shortage of material. It's our job to figure out what's best and just go with it. All we do is decide on what we like.

HP: Are there any new songs where that kind of spontaneous songwriting process took place?

KT: I hate to say this, but I'm not really sure anymore which songs we did in the studio and which ones were pretty much brought in. *Spoonman* and *Kickstand* I think

ourselves, but we all acknowledged the fact that we were playing a bigger venue in a certain city than we played the time before, or that an album sold more than the one before it. So in that way we did take note of certain milestones. We're pleased by what we've accomplished.

HP: It seems that there's been a bit of a backlash against the whole "Seattle Scene" in recent months. Does that bother you?

KT: No, I can't say that it does. I don't see how it could when most of the musicians involved with that so-called scene never acknowledged it. To my way of thinking the fact that so much good music came out of one area at the same time was nothing more than a grand coincidence. I don't think the musicians care one way or the other. There's pretty much the same level of competition and cooperation as ever.

Ben Shepherd: His band with Matt Cameron, Hater, has a new disc out.

HP: Do you find more petty jealousies now between the musicians from Seattle?

KT: If anything, there are fewer jealousies now. I think everyone is a lot more confident in what they can do. There's more security. And on top of that, we just don't get the chance to see each other that much anymore. All the bands are either in the studio or on the road, so your paths rarely, if ever cross. That's too bad. It used to be fun when we could all see each other all the time. There was a lot of energy and creativity when everyone would hang out.

HP: Do you ever long for those simpler times when those bands could hang out in clubs and Seattle wasn't a fashion statement?

KT: Maybe in some ways. But I think we're all pretty happy with the way things have turned out. If we still wanted to hang out in those clubs, we'd do it! I think we all wanted a break, and most of the bands took advantage of it when it came. I know that Soundgarden is very happy to be where it is now. It's a real nice feeling to know that there are people all over the world who know who we are and care about the music we make. That might be the most satisfying thing of all.

were things that we had ready when we went in. Maybe *Kickstand* which is this short really rocking song, was something we came up with in the studio. I wish I could remember. (Laughs.)

HP: If five years ago someone would have told you where Soundgarden would be today, would you have been surprised?

KT: Yeah, I guess I would have been surprised, basically because I never look that far ahead. We never set goals for our-

PHOTO: NEIL ZLOZOWER

HP: You mentioned the fact that everyone in the band writes while preparing to record. Do you also write songs while you're together in the studio?

KT: Yeah, we do, which is a little surprising. Usually we work on about 12 songs that we all like, but we'll keep working together on parts and sometimes entirely new songs emerge that are better than what we started out with. That's a lot of fun.

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Like it or not, rumor, gossip and innuendo are basic staples of the rock and roll diet. Perhaps no band knows more about this unique blending of fiction and reality than Poison, a band whose entire career has often seemed to have been cloaked in a fine coating of juicy stories. If fans weren't discussing the sexual preferences of the band's members in their early "makeup and mousse" days, they were discussing talk of drug and alcohol abuse. It seemed as if no matter how hard they tried, their music was always overshadowed by something or someone else.

Over the last two years, things have really come to a head for Poison. Following the departure of guitarist C.C. DeVille for alleged drug dabblings, bassist Bobby Dall had to be dragged to a clinic by vocalist Bret Michaels so that he could get himself straightened out. Then came Michaels' messy split with long-time squeeze, Susie Hatton, and the rumor mills filled with tales of how Hatton removed everything from the house she shared with Michaels while the singer was out on the road with Poison—and if the wasn't enough, she then threatened to hit him with a palimony suit. But that was just the start of things! Then came the fiasco with guitarist Richie Kotzen. After only a little more than six months in the band the admittedly talented (but evidently not too bright) axe slinger was kicked out of the band for allegedly having a heated affair with the ex-girlfriend of drummer Rikki Rockett.

All this action kind'a makes your head spin, doesn't it? Just imagine the impact it's had on the bandmembers themselves. In addition, you've got to realize while all this extra curricular stuff was transpiring, sales for both the band's latest album, **Native Tongue**, and their most recent world tour were doing less-than-expected business. Lesser men might have looked for the nearest tall building. But somehow the Poison boys have not only managed to survive their seemingly never-ending soap opera, they've come through the ordeal with a new appreciation of what they've achieved and a renewed faith in themselves.

"I've said it before, and I'll say it again," Michaels stated. "Nothing has ever come easy for Poison. We've had to fight as hard as we could to gain even the smallest foothold. We're survivors, and to me that's the key. I don't think there's anything that can be done to us that would really keep us down. We'd just pick ourselves up and start up from the bottom. But a little adversity isn't a bad thing. It makes you appreciate what you've accomplished. If everything is always good, or always bad, you really can lose your perspective on life. I don't ever want to do that."

Despite Michaels' encouraging words, the latest rumor emanating from Poison's L.A. base is that the blond-tressed singer may have already decided to pursue a solo career. While it's still unknown if he indeed plans on recording his own disc in the months ahead, it now looks likely that a Michaels solo disc will be in the offing sooner or later. What this will mean for Poison's long-term viability remains to be seen, but following the Kotzen mess, it seems like some of the band's heart and soul was lost. More gossip indicates that soon after Kotzen was canned, the band decided to turn to old friend DeVille to see if he wanted to rejoin the band—at least to finish the tour. The rebuff was cold and harsh, leaving Poison to once again find a new six-string master. To their credit, they made

a quick and decisive move by turning to young Blues Saraceno, the guy who had been the "other choice" according to Michaels when Kotzen was first hired.

"Blues really impressed us," Michaels said. "It came down to a choice between Richie and Blues, and we chose Richie mostly because he was a little older and we felt he could probably handle the road a little better. There was never a question of Blues' talent. He had already done some solo recordings which were really great."

The question now becomes whether or not Saraceno will ever

get the chance to record with Poison. With Michaels' future up in the air, and the rest of the band pursuing a number of outside career options (Rockett, for instance, continues to work with his clothing line), is it possible that after a decade of success Poison's reign as the kings of pop/metal has come to an end? Sources at the band's record label indicate that seems unlikely since the group has a

number of albums scheduled to be delivered under their existing contract, and the kind

of money involved with those recordings would be hard for anyone to walk away from. With Hatton nipping at Michaels' heels, and those ever-constant rumors indicating that neither Rockett or Dall invested their previous Poison earnings particularly wisely, it appears that Poison will continue—whether the band members really want to or not.

"Poison has always been a team," Michaels said. "Bobby, Rikki and I are like three brothers who are there for one another no matter what happens. It's great to have people who you care about and who you know care about you. No matter what happens to us, wherever we might be, that bond will always be there."

Of course, much the same was said of DeVille only a few short years ago. Back then, the guitarist's quirky personality and deft songwriting skills provided Poison with much of their foundational support. He too was a "blood brother," but when things got tough, the tough took a hike. With that precedent so fresh in their memories, the members of Poison know that nothing is permanent, nor are things always what they seem to be.

During their career, Poison has sold over 16 million records, toured the world from stem to stern and established themselves as one of the the most recognizable groups on earth. Yet behind the smiling faces and the rippling abdominal muscles there have always been problems; drugs, women, money, personalities, you name it. To their fans, Poison have always been one of the most accessible, entertaining and "real" bands around. When Michaels bragged of "hangin' out at the shows talkin' to the kids and maybe joining them in the parking lot for a cookout," the fans knew he meant it. It would be a shame to think that after so much success, this could be the end of the road for Poison. They've been the targets of critics and the media, yet they've taken those blows and survived—thanks mostly to the support of millions of fans. One can only hope that this latest spate of trouble will just be another battle that Bret and the boys will face head on.

"I really don't regret anything I've done," Michaels said. "Sometimes it's hard for the fans to realize that I'm just like they are. I've got a lot of the same problems and the same hang-ups that they do. Being a rock star doesn't excuse you from dealing with that. You've got to face up to it—you really don't have any other choice."



A TIME OF DECISION

BY GREG YOUNG

"We're survivors, and to me that's the key."

A full-page photograph of Bret Michaels performing on stage. He is wearing a purple bandana, a blue patterned vest over a white shirt, and a blue beaded necklace. He is holding a guitar and has his mouth open as if singing or shouting. The background is dark with blue stage lights.

**BRET
MICHAELS**

HIT PARADER

The scene is an organized form of bedlam. Kirk Hammett fingers the poignant introduction to *Enter Sandman*, and twenty five thousand of "the kids," as Metallica fondly refers to their fans, transcend to a state beyond nirvana. Their most primal urges are aroused, and their bodies rock to Lars Ulrich's frantic pounding. Their hair gets knotted in head banging intensity as they pound their fists against the chairs...not knowing, or thinking, or feeling...just

four of us," explains Kirk as to the origin of this clandestine project. "We're all very different people. We all have very different outlooks. Musically when you put that outlook together, it turns into something that's bigger than all of us."

Binge & Purge is not your typical meld of shows recorded live in the middle of their tour. Embracing the band motto, "We can do anything, we're Metallica," James, Lars, Kirk and Jason put together a package that is unique in a purely Metallica sort of way. **Binge & Purge** is a collection of three CDs and two videos capturing three shows on

BOYS IN A BOX

"Our vision is constantly evolving and changing and metamorphosing between the four of us."

BY JODI SUMMERS

reacting. Dead ahead of the snake pit, in front of the sound boards, a mosh pit about the size of Cincinnati swirls as feet and heads crest out of the whirling, hurling, heaving denim mass. In the safety of the snake pit, poles with tape recorders capture James Hetfield's growls and Jason Newsted's frantic riffing.

For nearly two hours it's Metallica! Metallica! Metallica! Fans are so drawn up in the music from albums like **Metallica**, **...And Justice For All**, and **Master Of Puppets** that they are caught in Metallimind: nothing else matters. The concert became a storm of sweat and smoke and when it's all over...they feel drained beyond a two-hour orgasm.

"A big reason as to why kids follow us is down to our honesty," Lars espouses. "Whatever you think of us, our music, whatever, you cannot take away our honesty in any way. What you get is what there is."

Metallica gave fans this sweat-drenched two-hour excursion to metal wonderland for the better part of two years as they toured the world in support of **Metallica**, their tour de force record. As one of The Beatles finest albums came to be called the **White Album**, **Metallica** has been dubbed the **Black Album**. The tour is over now, committed to memory and the **A Year In The Life Of Metallica** videos...and for those of us who haven't had enough of Metallica unleashed, we can relive those nights of anarchy with Metallica's Christmas gift, **Live Sh*t: Binge & Purge**.

"Our vision is constantly evolving and changing and metamorphosing between the

Jason Newsted:
"We'll only do something when we believe in it."



PHOTO: GEORGE DESOTA

"A big reason the kids follow us is our honesty."

Metallica's last two tours. The CDs commemorate five nights live in Mexico City recorded in February, '93. One video is from the **Black Album** tour, a 1992 San Diego gig, to be precise. The other video was from a 1988 Seattle show from the **...And Justice For All** tour.

"With the **Binge & Purge** album, Metallica didn't want to capitalize on what might be the most successful part of their career, they wanted to present a more complete picture," observes a record company spokesperson.

In the eleven years since their inception, Metallica have gone from being a raucous metal band with a vision only a cult of head-bangers understood to the voice of a generation. Their music cap-

A full-page photograph of James Hetfield of Metallica performing live. He is shirtless, with long, wavy brown hair and a goatee. He is holding a black electric guitar and singing into a microphone. He is wearing black fingerless gloves and a large diamond earring. The background is dark with some stage lights visible.

**JAMES
HETFIELD**

HIT PARADER

A high-energy photograph of Lars Ulrich, the drummer of Metallica, performing live. He is shirtless, with long dark hair and a white headband, captured in a dynamic pose with his mouth open and drumsticks raised. He is surrounded by a complex drum kit with various cymbals and drums. The background is dark, with stage lights visible.

**LARS
ULRICH**

HIT PARADER

tures the turmoil of life, and expresses it in terms that allows everyone to release their aggressions.

"We do what we do basically for ourselves," admits James. "People appreciate it, which is cool, but I think they appreciate that we're doing it for ourselves."

"People build it up so that you're God's gift and that you're saving music. I just want to do what's right for us. We have to follow our instincts," succinctly summarizes Lars.

Whatever those instincts may be, they've worked. With the 1983 release of **Kill 'Em All**, Metallica took metal into new frontiers. The buzz was on from day one; they only had to wait for the word to get out and fans to catch on. With the release of their second album, **Ride The Lightning**, Metallifever swept the world, reaching from kid's bedrooms to corporate boardrooms. Realizing that thrash metal could be the multi-million dollar wave of the future, prestigious Q-Prime Management inked Metallica and subsequently got them a major label deal with Elektra.

"They were hard to listen to at first, but Metallica had something different. They believed in what they were doing, and they weren't willing to compromise what they believed in for the sake of making a dollar," notes a record company spokesman.

Some may have initially questioned Metallica's approach, but the band stuck to their musical guns. Metallica understood, even if the rest of the world didn't. Undaunted, the four crunch masters went into the studio and created **Master Of Puppets** with their mainstay producer, Flemming Rasmussen. Metallica's searing scrutiny of society tweaked Ozzy Osbourne's ears. According to James, "He told us, 'Man, you guys remind me of Sabbath in their early days—hungry, all the energy.'" So Ozzy took Metallica out on tour in 1986, and since Ozzy's words were akin to a dictum from God, great things soon happened for the Metallimen.

The Metallica frenzy had begun. The group was hailed as the saviors of rock and roll by such prestigious publications as *Rolling Stone*, *The New York Times* and *The Village Voice*. Subsequently, Metallica were awarded a slot on Van Halen's prestigious Monsters of Rock tour.

"Just like the Ozzy tour two years ago, this is another good chance for us to play for a bunch of people that definitely don't know much about us," Lars noted. "It's a good situation for these people to check it out first hand what we do instead of shy away from us just because of the label that we got stuck with."

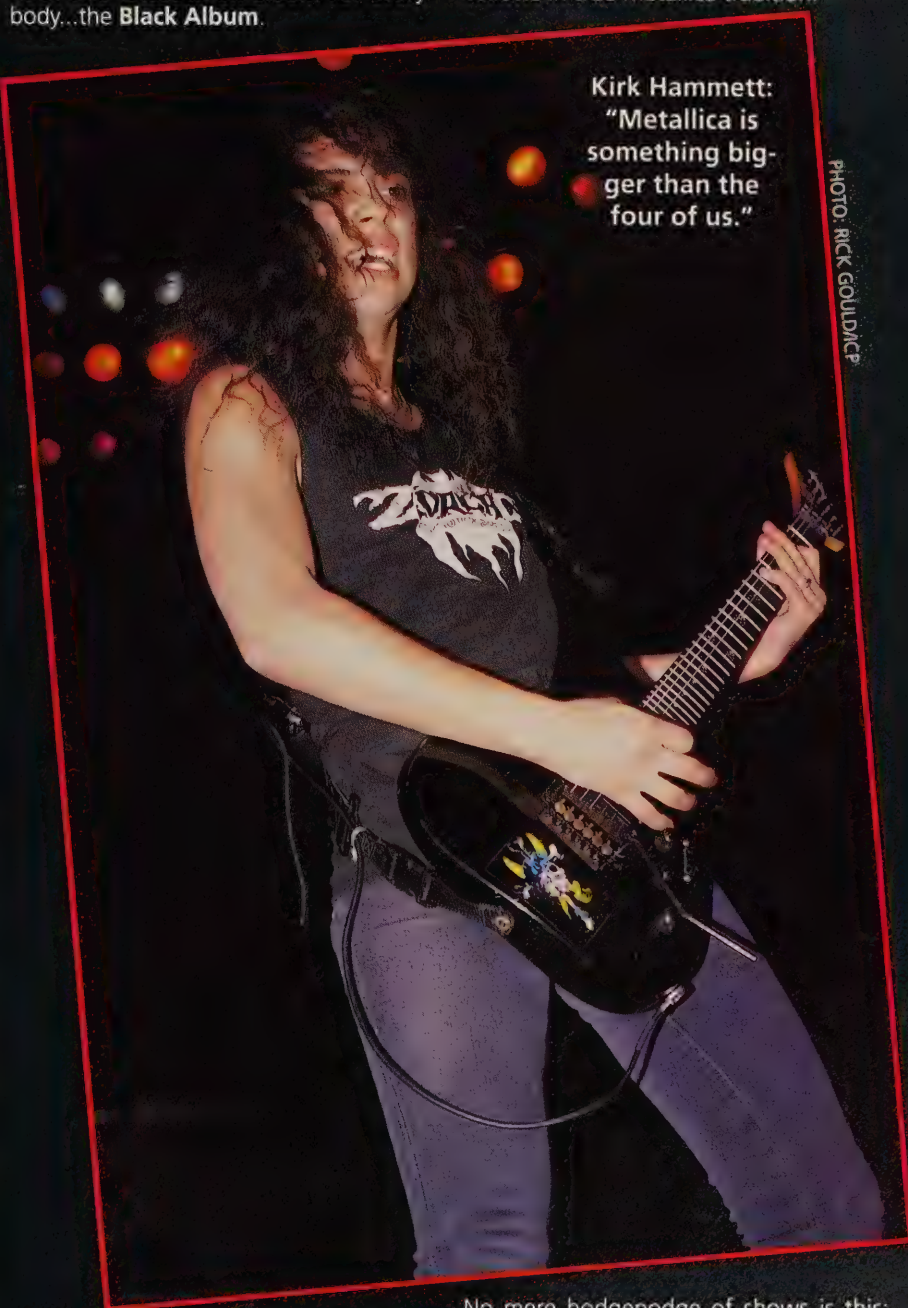
The Monster tour was only a warm-up, for Metallica then went out and did the historic **...And Justice For All** tour. Pillars came crashing down, leaving the path clear for Metallica to come storming

through, capturing Grammy nominations, as well as MTV awards galore. They had forged the way for metal to go where no metal had gone before.

And now for something completely different...having established themselves as thrash masters, Metallica went into the studio with mainstream producer Bob Rock and released an album for everybody...the **Black Album**.

were tallied up, close to ten million people had seen Metallica on four continents. Nearly twelve million records had been sold worldwide, and everyone from auto shop students to lawyers had been converted to the metal cause.

To honor it all, Metallica have now released **Binge & Purge**, a package that follows in true Metallica tradition.



Kirk Hammett:
"Metallica is
something bigger
than the
four of us."

PHOTO: RICK GOULDACE

"It would have been selling out if we put out another album full of fast songs, because that's what people expect of us," notes Kirk. "Instead we went the other way and put out **Metallica**, it was totally different, and it was evident we had taken a lot of risks in changing our sound. It was a big experimentation process for us, and it worked out, we were very happy with the end product."

The public embraced it. Two years after the album's release, when Metallica finally came off tour and the numbers

No mere hodgepodge of shows is this; **Binge & Purge** is a package for Metallica fans to adore.

"No compromises...musical integrity...not putting ourselves out of touch with what's happening, not insulating ourselves from what's going on, that's what Metallica believes," concludes Kirk. "We try to maintain an intimate connection with our fans. We put on a good live show, and put out good records consistently. And we never lose sight of the initial vision that we had. That is what Metallica is about."

VAN HALEN

Nearly two decades after their first album rocketed them to stardom, Van Halen still are as vibrant and vital as ever. Eddie Van Halen, Sammy Hagar, Michael Anthony and Alex Van Halen may be a little more mature but that sure doesn't mean that they still don't know how to have a good time—a fact we recently discovered when we did some hangin' out with Van Halen.

PHOTO: OLA BERGMAN/ANGLES



Michael Anthony: "We still enjoy being on stage as much as ever."

Sammy Hagar: "I can't describe the feeling I get standing on stage with these guys."



PHOTO: KEN SETTLE

PHOTO: OLA BERGMAN/ANGLES



Alex Van Halen: "We do this for love—not for money."

PHOTO: RICK GOLD/MCP

A full-page photograph of Eddie Van Halen. He is smiling, wearing a white V-neck t-shirt and light blue jeans. He has long, wavy brown hair with a bright red feathered headband. He is holding a yellow Telecaster electric guitar with a black strap and a small glass in his right hand. The background is dark with some stage equipment visible.

**EDDIE
VAN
HALEN**

HIT PARADER

It's coming...it really is...we kid you not...really...we mean it.

Yes, Motley Crue's *loooong* awaited new album, **Til Death Do Us Part** is finally in the last stages of recording and mixing, getting ready for an overdue arrival sometime in the first quarter of 1994. After months of industry speculation and fan bewilderment, it seems as if bassist Nikki Sixx, guitarist Mick Mars, drummer Tommy Lee and vocalist John Corabi have finally gotten to the point where their admittedly ambitious musical vision is becoming a reality. Make no mistake about it, this is not just the *next* Motley Crue album—for Sixx and the boys this is *the* album; the disc that will not only erase any lingering memories of former vocalist Vince Neil but prove once-and-for-all that this quintessential band of the '80s is still vibrant and vital in the '90s.

"I've said all along that we weren't going to rush this album," Sixx said. "It was going to come out when it was ready. Our goal was to make something really special, and that's just what we've done."

There's no question that **Til Death Do Us Part** will be a critical album in the glorious career of Motley Crue. Since the release of their last official studio album, **Dr. Feelgood**, in 1989 (there was their "hits" package, **Decade Of Decadence**, in 1991), both the band and the rock world have undergone some cataclysmic changes. It makes little sense to here review the machinations of the Vince situation yet again (those of you who don't know *that* story are obviously reading the wrong magazine), but the role the Crue wish to play in the 1990s is an issue that cries out to be explored further.

Let's say it right out front—the West Coast Metal Explosion that Motley Crue helped spark in 1983 is now officially dead. Few bands from that scene have managed to even survive the carnage of the last few years that have seen fans, the print media and MTV virtually turn their backs on such previous platinum bands as Warrant, Ratt, Lita Ford and Slaughter, leaving many of them either disbanded or fighting for their survival. In the wake of this "cultural revolution" came the so-called Seattle Sound, a musical movement that was in many ways diametrically opposed to the pomp and circumstance that characterized much of the L.A. rock scene. Somehow, Motley Crue has managed to survive this transition through two means—"hibernation," virtually living underground for the last four years, and by continually shifting with the times. It is this last quality that bodes so well for the group's future prosperity.

"We've never allowed any particular image

to eat us up," drummer Tommy Lee said. "When you go back and look at old photos of us, it's amazing to see the way we've continually changed. Yet, we've always kept the heart and soul of Motley Crue intact."

Keeping the band's heart and soul intact has certainly been a primary challenge for the Sixx Pack. With the firing of Neil almost two years ago, many of the group's long time supporters lost faith, believing that this rock and roll "brotherhood" had been broken forever. When no new music emerged from the realigned quartet month after

Motley Crue signed a new multi-album, multi-million-dollar deal with Elektra Records. Despite the cheery face the label people put on their statements, it seems safe to say that there was more than a few executives who were grinding their teeth in anger over the band's "arrogant" stance of signing a deal, then firing their singer, then taking years to record their new album. Yet, no one has ever said that Motley Crue plays by the rules. In fact, they've broken just about every rule in the book, and lived to tell about it.

"We have always done things our way," Sixx confirmed. "In the beginning maybe we did it to get noticed and piss some people off. But more recently we've done it just because we felt it was the best way of getting things done."

Surprisingly, amid all the recording delays and legal problems the band has undergone during the last two years (they spent valuable time in court fighting with Corabi's former label over the singer's rights, with his ex-band, the Scream, apparently being promised the opening slot on Motley's next tour as part of the settlement), they've apparently managed to keep both their sanity and their sobriety. It's certainly no secret that in

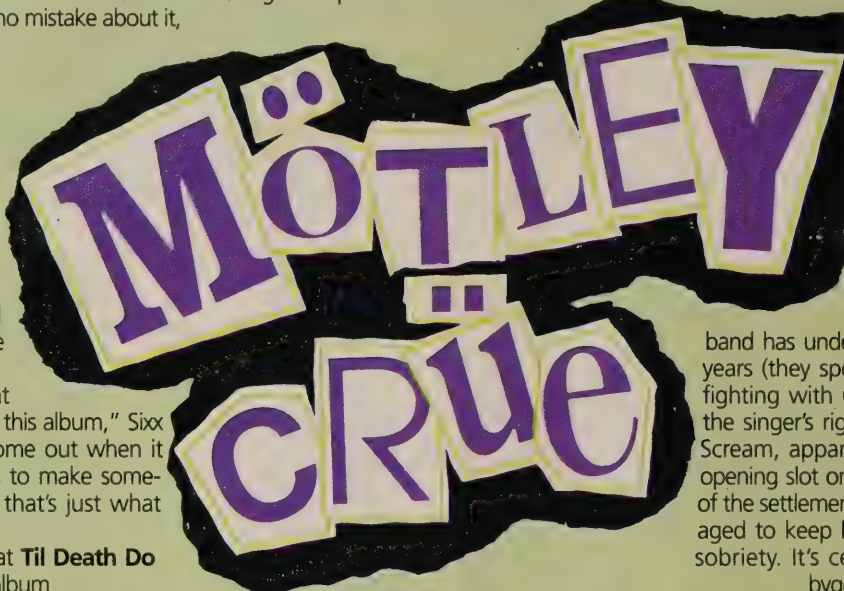
bygone years, Motley Crue was a veritable walking drug store with the band's members dabbling in various illegal substances

to dangerous degrees. Apparently those days are gone for good. Each band member has a somewhat happy home life (despite the recent divorce of Mars and constant breakup rumors about Lee and wife Heather Locklear) and is living a good, clean lifestyle. But one must wonder, if Motley Crue was able to crank out such brilliant albums as **Shout At The Devil**, **Theater Of Pain** and **Dr. Feelgood** while they were high and on the loose, why the hell is it taking them so long when they're sober?

"When you hear the album, you'll understand," a source inside the band's management company stated. "Any question you have will be answered the first time you hear *Hooligan's Holiday* or any of the other songs. This is just the most incredible album they've ever done. Not that many records are worth a long wait—this one is."

So yes, it is coming. In another few months **Til Death Do Us Part** (the title has already become a prominent new tattoo on each band member's arm) will be with us and Motley mania will once again run wild. When asked if he's anxious to see how a new generation of rock fans will react to Motley Crue's first work of the '90s, Sixx could only smile. But it was a smile of confidence. He knows what tricks he's got up his sleeve, and pretty soon so will the rest of us.

"Just wait," he said with a glint in his eye. "It'll be worth it."



MEN AT WORK

BY BUTCH FENTON

month, even more fans began to wonder if the Motley music machine would ever again get its engine back up to high gear. Then when reports started emanating out of the West Coast that the band had decided to scrub their

"Our goal was to make something really special, and that's just what we've done."

attempts to record their new album in Vancouver (after almost six months of work) and return to a studio closer to home in L.A., even more supporters began to wonder if their loyalty would ever be rewarded.

"We never had any doubts as to what was going on," a spokesperson for the band's record label said. "The band and their management kept us up to date, though I know we would have loved to have had the album out prior to the Christmas season. But we believe that whenever the new Motley Crue album emerges, the fans will be there to support it."

The role the band's record label has played in the group's recent recording soap opera shouldn't be overlooked. Let's not forget that following the release of **Decade Of Decadence**, and just prior to Neil's firing,

A full-page photograph of Nikki Sixx, the bassist of the band Mötley Crüe. He is shown from the waist up, wearing a light blue denim shirt that is open at the chest, revealing tattoos on his upper torso. He has long, dark, wavy hair and is wearing a black headband with a white skull design. He is holding a red and black sunburst Fender Precision Bass guitar. The background is dark with some stage lights visible as blurred spots of light. The text "NIKKI SIXX" is in the top right, and "HIT PARADER" is in the bottom right.

NIKKI SIXX

HIT PARADER

It's become something of an annual tradition—and a fattening one at that. The members of Saigon Kick and the **Hit Parader** staff gather together at New York's infamous Carnegie Deli to down six-inch high sandwiches, cole slaw, sour pickles and bottles of Dr. Brown's cream soda. Oh yeah, between bites we also try to discuss the band's latest album. This time around, however, things were a little different. When these

expounded upon.

"This album is love songs and nothing but love songs," Jason said. "I decided to have the word 'love' in every song title, no matter what it was about. And, by the way, I'm now calling myself Prince—he's not using the name anymore. I figure those two things, plus the fact that I'm now dating Madonna should be just what we need to make sure that this album gets off to a great start."

found out that record stores wouldn't carry an album with that title. They didn't seem to care that it was totally harmless, they just didn't like the sound of it. So we decided to go with something a little safer, so we called it **Water**. What could be safer than that—except, of course, if it's New York City tap water."

As Jason rambled on about the new album, his bandmates continued to chow down, more interested in the plates of

SAIGON KICK WATER BOYS

BY ANDY SECHER

Florida rockers showed up, there were only three of them—guitarist/vocalist Jason Bieler, drummer Phil Varrone and bassist Chris McLernan. Gone was vocalist Matt Kramer, the black-leather wearing, sun-glass toting frontman whose dark image had given the band much of its live charisma. So as the trays of food were passed, and belches of various sizes, shapes and meanings were emanating from various members of the assembled throng, the question of how the band became a threesome was put forth.

"It was just something that happened," Jason said as he carefully put lox on his bagel. "Matt kind of gave us no choice. He wanted to try some new things, and we weren't about to stop him. But the simple fact was that I had been doing most of the singing on the albums anyway, so it wasn't like there was a big problem for us. Hey, we never keep the same lineup, so why should this album be different."

The new album in question is a disc called **Water**, which comes in the wake of the band's breakthrough release, **The Lizard**. That album had featured the chart-topping single *Love Is On The Way*, and the success of that song had inspired Jason to come up with a downright infectious philosophy for their new disc. As a giant bowl of cole slaw passed precariously over his head ("the juice will be good for the texture of my hair," he explained) the ground-breaking and thoroughly tongue-in-cheek concept was

By the time the second round of sodas were making the rounds, helping to wash down the lox, corned beef, turkey and potato knishes, Jason's strange sense of humor was in high gear. But when it

*"Matt gave us
no choice—
he wanted
to try something
new."*

came to discussing why the new album was called **Water** his demeanor suddenly changed. It didn't take a genius to figure out that we had hit a nerve with that question, and there's nothing like a paralyzing "nerve question" right when your mouth is about to wrap around a vegetable that's been sitting in pickle brine for the last six months.

"Actually, it's kind of a strange story of how we got to this title," he said. "Originally, we were going to call the album **Fields Of Rape**. The cover art was going to be the same as it is now—which is a field of rape. Rape is a kind of flower that grows in Holland, and since we had a song called that on the album, we thought it would make for an interesting cover/title concept. But then we

"nosh" in front of them than in the stirring conversation around them. Occasionally McLernan would raise a shaggy head to offer a Borscht Belt one—liner in his best Yiddish accent that was old when Shecky Green was a baby, then it was right back to his sandwich. Varrone's occasional comments were good-naturedly dismissed by all because "he's only the drummer." If the pressure of success or of losing a key band member was having an effect on Saigon Kick, it wasn't easy to see it.

"We hate one another, that's what keeps us going," Jason joked. "We break up three, four times a day. That's the only way to keep things fresh. When things are too friendly and too smooth you can't keep an edge on the music."

Evidently, for all their recent difficulties, Saigon Kick are doing something right. Not only has **Water** already generated wide-ranging kudos from media-types world-wide, but clothes designer Tommy Hilfiger has agreed to lend financial support to the group's upcoming tour. While the Kicksters would be the first to admit that they're not exactly rock fashion plates (all were dressed in T-shirts and ripped jeans), they certainly appreciated the freedom provided by having that extra financial push.

"It's really great to have a backer for our tour," Jason said. "Hilfiger backed the Pete Townshend tour earlier in the year, and evidently he liked it. I think it's great that he's agreed to back us. Maybe we'll have a bunch of his best-quality T-

Saigon Kick (l to r): Phil Varrone, Jason Bieler, Chris McLernan.



shirts printed up reading: 'Saigon Kick—Stadium Tour '94' then have 'Sold Out' written in front of it. Maybe if we have 'em printed and we wear 'em, somebody will believe it."

As the meal drew to a close, and the check was handed over, the band members cringed until a record company liaison reached out a long arm to pick up the tab. "That's the best part of this job," McLernan stated. "You can keep going to restaurants, make a pig of yourself, and then somebody else always picks up the bill. That's the *only* reason I'm still in this damn business—the free meals."

Free meals or not, the members of Saigon Kick know full well that they've got too much going their way at the moment to ever take things too lightly. Sure, these guys like to have

Jason Bieler: "We always fight—it keeps things exciting."

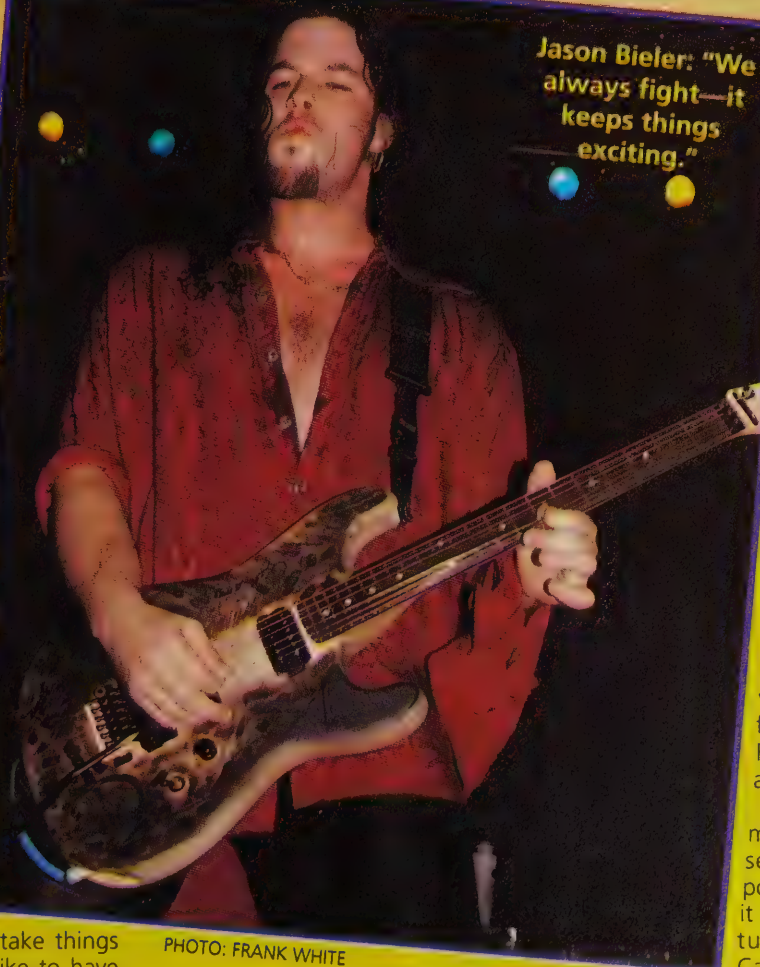


PHOTO: FRANK WHITE

fun, but when it comes time to get serious, they can produce albums that rank among the best in the hard rock world. Blending Beatles-like harmonies with Zeppelinesque riffs, Saigon Kick are one of those bands that are impossible to classify and almost equally impossible not to appreciate.

As the band prepared to leave the deli, a waiter came running up asking the band to send an autographed photo that would join the restaurant's illustrious "wall of fame" which included everyone from Roseanne Arnold and Frank Sinatra to an endless array of New York athletes.

"That would be my ultimate high," Jason said in seriousness. "What would possibly mean that we made it more than having our picture on the wall at the Carnegie Deli?"

7 WHITE ZOMBIE ROCKIN' WITH THE DEVIL

BY
WINSTON
CUMMINGS

"We've been like gum on everyone's shoe—we just wouldn't go away."

The next time you decide to hang out at one of those conservative action group meetings (and we *know* you do), make sure to check out the way the PMRC-types characterize *all* heavy metal bands. They'll describe them as dirty, sex-crazed sleaze bags who probably haven't taken a bath in a month or changed their clothes in a year. Who do you think they're talkin' about? Well it sure as heck ain't Poison, baby. Whether those stuffed-shirted, suit-and-tied, white bread folks know it or not, the band they're describing down to an unwashed T is White Zombie, those dreadlock-wearing, slightly-deranged, sexually explicit New York rockers who nearly two years after the release of their album, **La Sexorcisto: Devil Music Vol. 1** find themselves riding high on the charts due to a most unlikely set of coincidences. Thanks to constantly staying on the road, continually working their album, and having MTV's resident bad boys, Beavis & Butt-head, fall madly in love with the group's *Black Sunshine* video, White Zombie find themselves on the verge of being among metal's most unlikely stars.

"It's nice that people aren't ignoring us as much," said dreadlocked frontman Rob Zombie. "We've never had anything handed to us, so we appreciate a little attention when we get it. Most bands



White Zombie: "It's nice that people aren't ignoring us as much."

PHOTO: KEVIN ESTRADA

think that if they act like prima donnas, they can get things done, and it just doesn't work that way. We've been like gum on everyone's shoe—we just wouldn't go away. That's why the album has been out for more than 18 months, and it's still picking up steam."

Sometimes it seems as if White Zombie's career has been picking up steam since their earliest days in the gutters of New York's lower east side back in 1985. There Rob Zombie assimilated all the hatred, anger, filth and disgust that permeated the air and melded it into what was perhaps the perfect New York band. They were loud, they were abrasive, they were arrogant—they were everything that everyone, everywhere hates about New Yorkers. Mixing together elements as diverse as metal, funk and pop, Zombie and his primary cohort, bassist Sean Yseult, managed to outrage the normally jaded Big Apple club scene with both their eclectic approach and their blow-your-brains-out energy.

"You've got to remember that when we first started out heavy metal to most people was bands like Quiet Riot," Zombie said. "Groups like Metallica and Slayer were around, but they hadn't exploded yet. When we started we were more into the lower east side alternative scene, and the imagery that appealed to me at that time favored things like serial killers and horror movies. When we moved into metal, we just brought all that stuff with us. We just didn't fit in back then, but it seems like musical tastes have caught up to us."

Still, it'll be a cold day in hell before White Zombie's soulful satanic songfest will ever be considered "mainstream." Their array of early, independently-released albums, including 1987's *Soul Crusher* and 1989's *Make Them Die Slowly*, made about as much of an impact on the commercial rock scene as a flea does on an elephant's butt. But that didn't stop the band from rockin' on. By late 1990, their following (especially in Europe) had grown to the point where the major labels began to take interest, and by the following summer they found themselves ensconced in the recording studio working on *La Sexorcisto: Devil Music Vol. 1*. The band didn't sacrifice one bit of their primal charm and macabre lyrical

imagery for the sake of big-time success—and according to Rob, that's the only way it would have worked.

"As far as I was concerned, being on an indie label was a complete waste of time," he said. "A major is the only way to go. They've got the power to get your music heard. But the label had to stay out of our way and let us make the record we wanted—then they had to go out and promote it. I think the label was a little surprised by the album title, but I guess they were supposed to be. I had no idea it would get any kind of attention. But it wasn't meant as a joke. This is devil's music in the sense

Pantera, Megadeth and Anthrax. But while the rest of these bands hit the highways in streamlined busses equipped with every creature comfort known to man and beast, White Zombie toured the world sitting shoulder to shoulder inside a mini-van. Talk about dedication to the metal cause, these guys have it in spades!

"We just went out there and played in front of people who were into it," Zombie said. "And the next time we played more people showed up. We always felt if there were only ten people in the crowd, those ten were really into us. The only thing holding us back was lack of exposure, never lack of enthusiasm."

The band's low-budget attitudes carried over from their road transportation to their videos. Instead of going the egomaniacal, "bimbos, bimbos, bimbos" route to the top of MTV's playlist, Rob and his band of miscreants decided to spend approximately \$50,000 (half of what most bands spend on one video) on the making of no less than three clips. Those videos, for the songs, *Thunder Kiss '65*, *Black Sunshine* and *Welcome to Planet MF*, were directed by Rob and featured the B-movie mentality that has always been near and dear to White Zombie's heart. While none of the videos sailed to the top of the MTV "countdown" shows, they each made their mark, and album sales began to pick up. An then when Beavis & Butt-head added their support to *Black Sunshine* by stating—as only they can—

"This band should be on TV all the time heh heh, heh, heh," Zombiemania was on its way. While *La Sexorcisto* hasn't set any sales records, it continues to sell an average of 15,000 copies a week, with the album now nearing the gold sales plateau. Even for the ever-cool Mr. Zombie, such success has been a little hard to take.

"This is scary isn't it?" he said with a grin. "We've stuck to what we've believed in, done things our way, and now, hey, I guess we're in a position to make everyone's nightmares a reality."

Rob Zombie:
"We've never had anything handed to us."



that 40 years ago, Jerry Lee Lewis was the devil's music."

Despite being on a big time label, when *La Sexorcisto* first came out it made about as much of an impression as their indie releases. It seemed to be an album the folks at radio, MTV and even the press actually enjoyed ignoring. But slowly and surely people began to find out about White Zombie, and copies of the album began to disappear from record store shelves. While this interminable sales process was going on, White Zombie hit the road, opening for a varied group of rockers including

NIRVANA

Some bands seem to court controversy; others just seem to fall unwittingly in its path. While bands like Guns N' Roses and Motley Crue often seem bound and determined to tweak the nose of society whenever given the chance—and receive their share of unfavorable criticism in the process—groups like Nirvana just seem to find controversy hiding for them in the weeds of life. Take for example the storm that has developed concerning the release of the band's latest album, **In Utero**. Back in May, shortly after vocalist/guitarist Kurt Cobain, drummer Dave Grohl and bassist Krist Novoselic had finished recording the disc with producer Steve Albini (best known for his work with the Pixies and Helmet), word started filtering out that the band and producer were quite proud of their accomplishments. But at the same time, forces at the band's label, Geffen Records, were evidently less than thrilled by what they perceived as the album's non-commercial approach.

In wake of the quadruple platinum success of Nirvana's Geffen debut, **Nevermind**, one could almost understand the uneasiness at the label over the supposedly more hardcore, less compromising approach taken this time around. Yet when even mainstream publications like *Newsweek* magazine started printing words to the effect that Geffen was unhappy

with the album, controversy reared its ugly head. Immediately the band moved into action, releasing statements which plainly indicated that Nirvana wanted no part of the problem. "There has been no pressure from the label for us to change the tracks we did with Albini," the band's statement read. "We have 100 percent control of our music."

Still, as the old cliché states—where there's smoke there's fire. And the smoke surrounding Nirvana's latest LP was pretty thick. When word then filtered out that Geffen had summoned producer Scott Litt (who had remixed **Nevermind**) to work on some of the band's new tapes, the rumors over a budding Nirvana/Geffen "war" really started to fly. The band, for their part, refused to offer either their thumb's up or their thumb's down on what was widely perceived to be Geffen's decision to bring Litt aboard. For many, that silence spoke volumes. After all, if the move had been made with Nirvana's blessing, wouldn't the band speak up and give Litt their approval?

"The music the band has made will basically do their talking for them," a band spokesperson said. "There's no reason to discuss any situation with Geffen. The record is done, the label has accepted it as is, and there's really no more story to it than that."

Ahhh, if but life were so simple. With forces at Geffen wanting Nirvana to present an album with at least as much commercial

appeal as **Nevermind**, and long-time supporters carefully viewing the band for a "sell out," it seemed as if these Washington-state rockers were in a no-win situation. But true to their spirit (or is that *teen spirit*?) the Nirvana guys once again chose to avoid getting caught up in an unneeded and unwanted battle between "purists" and "capitalists." They knew it was a battle they couldn't win.

Upon hearing the music contained on the group's new disc, it's somewhat hard to understand exactly what all the controversy was about in the first place. Honestly, is there anyone out there who knew *Smells Like Teen Spirit* was going to be one of 1992's biggest hits upon first hearing the grungy ode? In true Nirvana style, the band has once again offered a varied collection of powerful rockers that delve into Cobain's fertile and often playful imagination. On such tracks as *Heart Shaped Box* and *No Apologies*, the band has once again constructed an eclectic style that virtually defies classification. To call it "metal" is far too limiting. To refer to it as "grunge" is almost a back-handed slap. Quite simply, it is Nirvana. On **In Utero**, the band's music is as powerful as ever, and while the rough 'n ready sound harkens back more to such earlier band efforts as **Bleach**, there's no question that those who enjoyed the band's last effort will get off on this one too.

"We feel very confident about the new Nirvana album," a Geffen spokesperson said. "They remain one of the most creative and important bands around, and they've delivered an album that we feel is a true representation of everything that's made Nirvana a great band."

So, honestly, what's all the fuss? Is this just a case of the media choosing a convenient, big target to unleash a few unsavory salvos? Is it more that Nirvana honestly decided to follow their musical hearts rather than their pocketbooks in creating their newest opus? Probably a bit of both is true. Nirvana, due to their alleged brushes with illegal substances, their occasionally unpredictable nature and their continually nonconformist stance have become counter-cultural icons. But due to their success, and their status as the kings of the Seattle-based grunge movement, they've crossed over to enter mainstream

INSIDE OUT

"We have 100 percent control of our music."

BY BRYAN HARPER

rock society as well. Such a situation can often lead to unholy marriages of ideas and principles, and Nirvana often seems to find themselves caught in the middle. It's a position Cobain seems to disdain, while accepting as part of his "rock star" fate.

"We go on stage and play off key and people think it's brilliant," he once said. "What can you do about that? We never really asked for all this—it's just here."

While controversy seems to follow Nirvana like a black cloud, however, there's no question that since the release of **Nevermind** (and its accompanying media overload) Cobain, Novoselic and Grohl have learned more than a few lessons about how to handle the media to their best advantage. They've looked back on their early interviews and realized that they not only did a disservice to the press but to themselves as well. This time around the band members seem intent on projecting a more accurate image of themselves and their music, though in their hearts and souls, they really don't give a damn if the media "gets it" or not. Sometimes it seems that Nirvana's life and music is little more than an "in" joke that only the band members themselves truly understand. Perhaps that's why their massive acclaim has been so confusing for them. With **In Utero** seemingly destined to add even more luster and attention to Nirvana's star status, the band must now make sure that the "joke" isn't on them.



NIRVANA

HIT PARADER

FIGHT

It was a typically steamy night in Phoenix, and the Mason Jar was packed. Not that packing the club was a difficult task. The grungy nightspot was smaller than a sardine can. Outside a really unique bunch of skinheads hung out. Some had tattoos on the side of their head, others had silver balls shoved up their noses, or silver cones parting their beards in two. They were an angry bunch, annoyed that they were growing up in an era when fun was taboo and the future looked bleak. They needed a release. Rob Halford and his new

READY TO RUMBLE

BY JODI SUMMERS

Fight live is not a performance, it's an emotional revelation. The band releases a hardcore intensity unlike anything happening in hard rock these days. There's an anger that harkens back to the punk era.

"Fight is nothing clever, nothing fancy, nothing pretty, nothing premeditated."

type of psychological display with this band than before because I'm dealing with real issues."

Bass player Jay Jay, the band's self-proclaimed demon (he has an elaborate pentagram tattooed across his back), stomps about the stage like Hermes from Hell, his eyes bulging and combat boots stomping out a war dance. Guitarist Brian Tilse and Russ Parrish spew volatile chords fretted with rage, while the huddled masses joust to the solid rhythms of former Priest drummer Scott Travis.

"These guys just have the most incredi-

ble talent to make things happen in the best possible way," praises Rob.

The Mason Jar performances are the band's first gigs, but they're playing with an intensity of a veteran act. Fight whips the Mason Jar audience into a frenzy as the dudes in Dr. Martens interact with the band, following Rob's lead in an aggressive volley of expletives.

"It's important for people to see us up close, face



Fight:
"This band's lyrics relate to issues that piss me off."

band Fight were scheduled to be that release.

"This band runs the real, honest, pure instincts into reaction," explains Rob. "Fight is nothing clever, nothing fancy, nothing pretty, nothing calculated or premeditated. It's up front, in your face, take it or leave it music. I'm not in this for multi-platinum records."

Gone is the multi-platinum showman-ship Rob bantered about in Judas Priest.

"It's the first time I've had the opportunity to get away from the epoch and fantasy stuff and into the real world," notes Rob. "Fight's lyrics relate to issues and subjects that do piss me off and make me angry, get me frustrated. I want to talk about kids being killed by stray bullets while they're asleep or man's constant insatiable appetite to rape the world for everything and not put anything back. It's a very, very, very different

to face in a very, very one on one environment," is Rob's explanation of the Fight philosophy. "The whole thing about being in this band is to see them at the truest, most naked kind of condition, and you can't get any more brutal and naked and raw than playing the Mason Jar. Anything you do is literally under a microscope. It's like having the band play in the front room at home."

The performance is a power packed

presentation of Fight's angst-driven debut disc, **War Of Words**. The album, which was recorded at Wissellord studios near Amsterdam, Holland, showcases Fight as an angry, intense, driven unit; a group ready to pounce on any opportunity presented them.

"I was hoping that taking the band out of America and putting them in a foreign country where they have to stick together would bond them even more, and make the music even stronger musically, which it did," explains Rob. "I knew what I was doing."

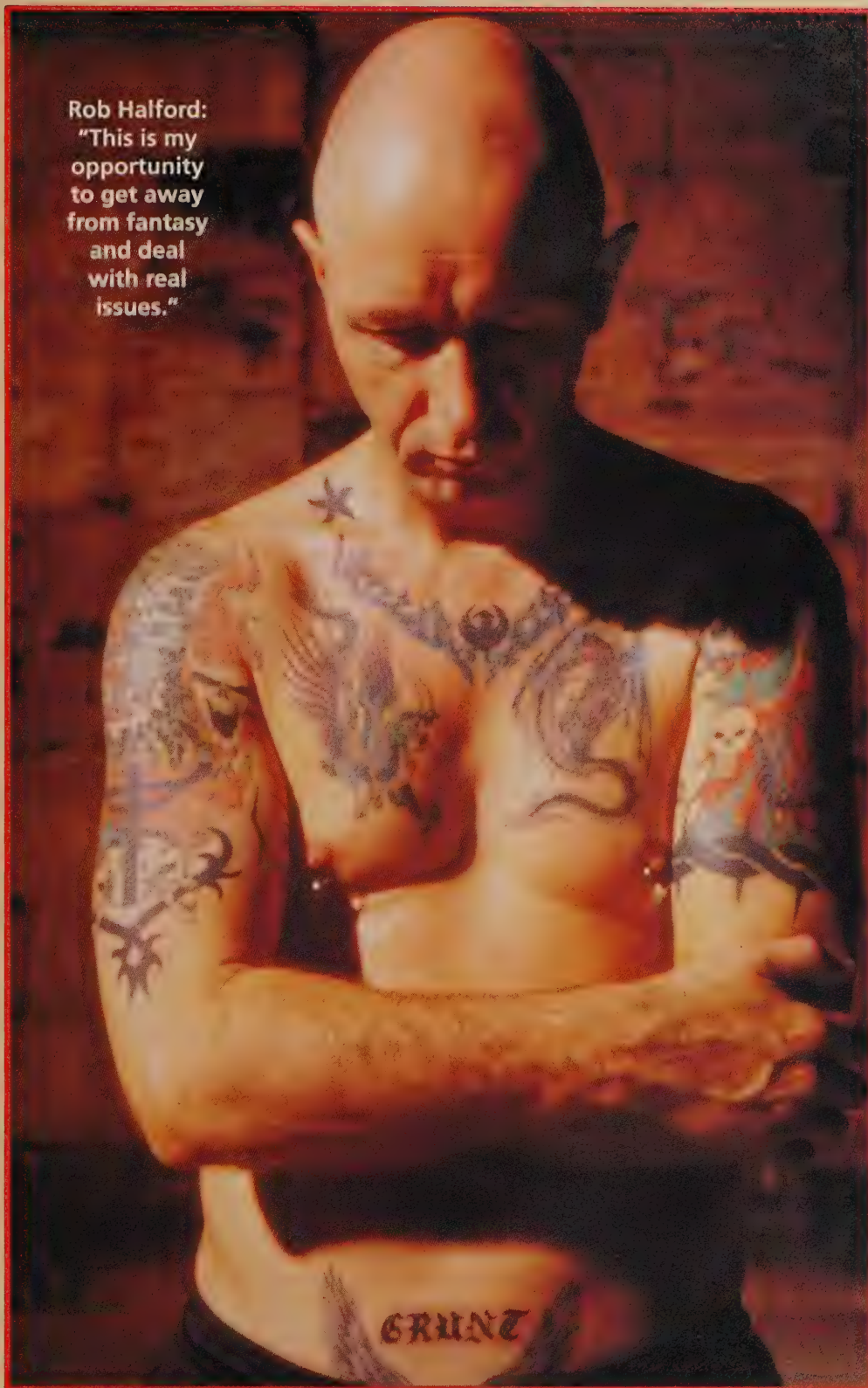
Tunes like *Into The Pit*, *Life In Black*, rattle with frustration; it's as if the album, is a battle cry for a frustrated generation. And, as Rob explains, in many ways it is. "What's immediately apparent with Fight and my former work, is that they are two distinctive styles of the music," declared Rob. "Obviously there has to be a very very apparent separation. I'm sure there's a group of people that have already preempted what this band might sound like, they think that it might sound like some other band. That, of course, would have been a ridiculous proposition from the start. It was always my intention to be part of something that was going to stand out from the rest, to be unique in its musical arrangements and in its distinctive sound; the way the drum sounds, the guitar sounds, the bass sounds, the vocals sound. All of these qualities make it a very very separate and different band than Judas Priest."

Rob is reluctant to delve into the rumor circulating around his departure from Judas Priest. He praises the **Masterworks** collection as an accurate summary of his contributions to Priest, and he contributes to the growing difference in viewpoints between himself and fellow Priest founders K.K. Downing and Glenn Tipton.

"The real mental separation took place before we went into the studio in January," reveals Rob. "Previous to that, I was always hoping that something could be worked out. Now, I don't think I could go back to something that I don't really have the heart and soul to be a part of. I'd be cheating myself and I'd be cheating everybody else, and it wouldn't be right. I've always tried to be as honest as I can."

Fight is a pure, simple release of aggression. And yes, some of the aggression is focused on Judas Priest. The aggressive strains of *Reality: A New*

Rob Halford:
"This is my
opportunity
to get away
from fantasy
and deal
with real
issues."



Beginning declare:

"New day, new tomorrow
not living in the past
changed the illusion
I'm set free at last."

"It can relate to anybody in any given circumstances, it's just about changing your job really," observes Rob. "I'm not that self-indulgent to use this band as a catalyst to get out my personal vendettas, it's not my style."

Fight is his departure. It incorporates

the passion of early Priest material with a '90s sound to create something that is totally unique.

"We're looking for something new. Something that makes us blink and makes us think, 'Oh, this is different, this is a change, this is pretty cool!'" concludes Rob. "As a band, Fight is different, we're interesting, we're breaking new ground—we're stretching, Fight's got its head above the rest. It makes me feel great."

GUNS N' ROSES OLDER AND WISER

"I think some of these recordings started out as a joke more than anything else."

BY ROB ANDREWS



Duff and Axl: "We had things sitting around that we wanted to make use of."

It's been talked about and rumored to exist for nearly two years—yet no songs had been heard and no release date was announced. Was there actually going to be a so-called "punk" album from Guns N' Roses? The band's record label had been evasive—as they are with so many questions concerning metal's most infamous band. One day they'd be talking about how Axl Rose wanted the album released before the end of the group's 18 month world tour, the next day they acted like they had never even heard of the disc. The band members themselves weren't much help either. Mr. Rose went on record indicating that the contents of the album had

all been recorded and mixed—then he'd state that there was still a lot of work to do. Well, at long last some real answers are coming forward, and in the time-honored rock and roll tradition, the music is going to do the talking. Yes, boys and girls, there is a new release from Guns N' Roses headed our way; a disc called **The Spaghetti Incident** featuring the band's versions of some of their all-time favorite rock anthems from bands like Nazareth (*Hair of the Dog*),

The Damned (*New Rose*), and The New York Dolls (*Human Being*), the Sex Pistols and other notorious snot-nosed musical brats.

"We recorded those songs at end of the **Use Your Illusion** sessions," Slash said. "I think it started out as more of a joke than anything else—something we just were having fun doing. But then we started to get a number of really great songs done and the idea came to our heads, 'Hey, why not release these?' We didn't know when it would happen, but I think we all always knew that it would."

So what, pray tell, does the release of this unusual assortment of rock ditties really mean? Does it indicate the band's desire to change musical directions? Is it merely a throw-away collection designed to buy some time before the Top Gunners have to again contemplate the difficult task of assembling a new studio album. Actually, the answer is probably much simpler. It seems to be more a case of the band wishing to both empty their cupboards and cleanse their system before they decide where, when and how to charge ahead.

"People don't realize that some of the material on the **Illusion** albums was actually written before we recorded **Appetite For Destruction**," Rose explained. "We had a lot of things sitting around that we wanted to make use of. There was a feeling of wanting to get every-

"We are a little older and wiser now."

thing out there so we could just start off clean. I think that's true with this album as well. It's very good material—things that really gets us excited—but it's *not* to be considered the new Guns N' Roses album. It's kind of like the way **G N' R Lies** came out but wasn't the follow-up to **Appetite**."

So where exactly does Guns N' Roses go from here? It's been two years since the release of **Use Your Illusion I & II**, and the band has spent nearly the entire

A full-page photograph of Axl Rose performing on stage. He is shown from the waist up, in profile, facing left. He has long, dark, wavy hair and is holding a black microphone to his mouth with his right hand. He is wearing a short-sleeved shirt with a bold, abstract pattern in shades of yellow, orange, and red. On his right wrist, he wears a large, dark, chunky bracelet. The background is dark with blurred blue and red stage lights. The text 'AXL ROSE' is in the top right, and 'HIT PARADER' is in the bottom left.

**AXL
ROSE**

HIT PARADER

A full-page photograph of the rock musician Slash. He is shown from the waist up, wearing a bright yellow t-shirt and a black top hat with four silver studs. He has long, dark, wavy hair and a goatee. He is playing a red Gibson Les Paul electric guitar. His left hand is on the neck, and his right hand is strumming. He is wearing several rings on his fingers and a wide, ornate silver bracelet on his right wrist. The background is dark and out of focus.

SLASH

HIT PARADER

time touring the road. "I haven't had more than two weeks off at one time during that entire period," Rose has commented. Can we expect the boys to want to go through the arduous and draining process of reentering the recording studio so soon after the completion of their lengthy road sojourn? Most likely not. The band has been writing new material, but it seems unlikely that the boys would even consider locking themselves up in the studio until early 1994.

"Slash has been doing some writing with the band," Rose said. "That's been going on for quite a while. I'm always thinking about lyrics, but I can't say that I've really started working on anything new. We wouldn't want to rush ahead. Hey, what's the point?"

In the interim, while we wait for the band's next "official" album, it's not like we'll be starving for G 'N R related material. In addition to the **Spaghetti** collection, the first solo album by bassist Duff McKagan, **Believe In Me**, has finally been released (he started work on it three years ago) and should be hitting local rock clubs with his touring band by early winter. Slash, as well, has been dabbling on some solo projects, and while it's still not clear as to when and if those recordings will ever see the light of day, odds are that a Slash solo disc will be heading our way sometime in the future. Even the ever-unpredictable Mr. Rose has been working on some new material—mostly computer generated electronic music that seems a far cry from Guns N' Roses' hard-driving calling card. All-in-all, it seems like a busy year ahead for the boys in the band.

"There are some things I need to get out of my system," Rose said. "I am doing some work with a computer engineer at the moment—but it's more just raw expression than anything I really plan on releasing. Yet, I did come up with *My World* that way, and that was done in just three hours!"

For their part, the band's record label is quite content with the amount of material Guns N' Roses will be providing them in the months ahead. With sales for the two **Use Your Illusion** albums now nearing the nine million mark, and sales for both **Appetite For Destruction** and **Lies** continuing at a brisk rate, the G 'N R "franchise" is keeping the band's label, Geffen Records, well in the black. While, needless to say, company executives would love to

have a new Guns N' Roses album out twice a year, some people behind-the-scenes seem almost relieved that the band will be assuming a lower profile for the next year or so.

"There's no question that when they have an album to work on or a tour to coordinate, the pressure level is much higher around here," a label spokesperson said.

ing the group's last break from recording and touring. The guitarist developed some very nasty habits when he had some free time on his hands, and while those problems have seemingly all been alleviated, returning to a "civilian" lifestyle after living in hotels around the world for the better part of two years is never an easy transition. Are the band members worried



Matt Sorum: His role within the band continues to evolve.

"Their sales are amazing, and obviously that's very important to us, but I don't think it's revealing any secrets to say that they're not the easiest band to work with. They're wonderful guys on a personal level, but they can be demanding. It might do us, as well as them, some good to take a break."

Of course, "breaks" and Guns N' Roses don't always go hand-in-hand. Who can forget the difficulties that befell Slash dur-

about what they might do with too much time on their hands, and too much money in their torn jeans? Not on your life!

"We're a little older and wiser now," Slash said. "I think we've finally come to grips with everything that's happened to us. When we got off of the road last time, it was still all so new. Now we've grown up a lot. I think you'll see that not only in our behavior but in our music too. We're not just a bunch of punks anymore."

PEARL JAM'S EDDIE VEDDER





HIT PARADER
PHOTO: KEVIN MAZUR

To anyone who's followed the metal scene closely over the last decade, the name **VoiVod** is certainly not new. During that time this Canadian trio has helped shape the sound and style of metal's avant garde with their rough, rugged instrumental attack. But now, a strange thing has happened. While vocalist Denis Belanger, guitarist Denis D'Amour and drummer Michel Langevin have done little to compromise their hard-hitting musical assault, the music world has taken a decided turn to the left—straight in VoiVod's direction. With the release of their latest album, **The Outer Limits**, these guys seem to sense that after so many years of struggling for acceptance, their time of deliverance is finally at hand.

take on the world with **The Outer Limits**. The album's title and cover (a unique 3-D presentation) is a fitting way to introduce VoiVod to a wider audience. Not only are these Canadians crazy about metal, they're crazy about science fiction and UFOs as well. On their new album, all their passions seem to come together as one.

"There is much more of a science fiction feel to this album than on our earlier ones," Langevin said. "But we've always had a very strong interest in outer space, flying saucers and things like that. People are ready for the concepts we bring forth. It's not as crazy for people today to think about flying saucers landing in your field. Back in the '50s, when science fiction was really starting out, people were much more naive. The album is influenced by TV shows like *The Outer Limits* and movies like *The Day The Earth Stood Still*. On the album, we wanted to combine the awe-struck attitudes and looks of the '50s with the technology and sophistication of the '90s."

VoiVod

MENTAL METAL

"We never tried to fit into any category," Langevin explained. "We've always been able to do what we want and bring in our various interests and influences in a way that we've come to realize is very unique. It would be nice to think that there will be a larger audience for our material now—especially with an album like **The Outer Limits**—but we've always been happy with the way people have responded to us. It was not our goal on this album to make anything that wasn't true to what VoiVod has always stood for."

Exactly what VoiVod has always stood for is a little hard to explain; such is the eclectic scope of this band's approach. Since the release of their first album, **War And Pain** in 1984, they have been at the forefront of both metal's technological advancement and the form's growing passion for intense, heavy non-commercial music. While their subsequent releases, such as **RRooaarr**, **Dimension Hatross** and **Nothingface**, VoiVod's reputation and following expanded, though they still remained mostly an "underground" phenomenon. But following the release of a "best of" album in 1992, the band made the big move to a major label and decided it was time to

"We've always been able to do what we want and bring our various interests into our music."

BY PIERRE TREMBLEY



VoiVod: "We never try to fit into any musical category."

On songs like *Lost Machine*, *Le Pont Noir* and the album's 17-minute centerpiece, *Jack Luminous*, Langevin's unusual cultural insights and scientific fascinations are given ample room to roam freely. On *Lost Machine*, for instance, the band sings of a giant orbiting machine which circles the earth emitting a protective layer of ozone. One of the craft's crewmen, who feels enslaved by his role within the space vehicle, battles with himself whether to destroy the craft (and with it, the planet) or spend the rest of his life a slave.

"Reading new science, like *Omni* magazine and the *Chaos* book, puts more modern data into our stories," Langevin said. "On **The Outer Limits**, we ended up with the strangeness of pulp stories from the great science fiction of decade's past, but we mixed that with the knowledge of today. It's the blend of this stuff that gives us the conceptual trip to our music."

"Whenever I write a piece of music, I try to put myself into the place I go when I dream," he added. "Suppose you go to a lake and you feel something observing you. You can't see it, but you can feel it—it's really heavy. You can feel it on your shoulders. It's that kind of place I try to reach when I write a story or a song. When I dream something that interests me, as soon as I wake up, I write it down. Also, I like the way the images and the connections are going really fast in a dream. It kind of reminds me of the way a schizophrenic patient makes connections, acting only by interrelations. Suppose a schizophrenic eats an apple and then gets bitten by a dog while eating the apple. Later when a doctor asks the patient to draw an apple, he might draw a dog. That's the kind of dream-like relations I like to play with."

Despite all the heady stuff that crams both Langevin's mind and VoiVod's lyrics, perhaps the band's greatest strength is the no-nonsense approach of their live show. On the concert stage, some of the group's lyrical imagination is lost amid the sheer power of their progressive metal attack. But the band insists that with **The Outer Limits** fans will have the chance to both feel their power and experience their lyrical creativity.

"It's very important for everyone to know what each of the songs is about," Langevin explained. "We like to believe that most of the people that come to our shows are very familiar with our work. I think with this album they have quite a bit to absorb, but we're confident that they will do it. By the time they see

us live, they'll probably know the stories as well as we do."

The only question that remains to be answered by VoiVod is a simple one; as we've shown, all signs point to a successful year ahead for these French Canadians. Yet one must wonder if some ten years after they first hit the rock scene, they haven't already missed their prime "window of opportunity." It's something that Langevin admits crosses his mind from time to time, but

he also quickly adds that this band long ago became resolved to their fate—whatever that fate may be.

"We've known since the very beginning that VoiVod was a band that was going to find a certain audience," he said. "We also knew that we could never hope for massive success. Little has changed in that regard. We must just content ourselves with being VoiVod. For us, and for our fans, that is more than enough."



Denis Belanger:
"We're blending more science fiction into our lyrics on this album."

PHOTO: TONY WOOLSCROFT/ANGLES

TOOL

ABOVE THE UNDERTOW

BY SAMMY DELONG

"**A**ngst" has become something of a trend in rock circles this year. The sounds of unbridled fury, mixed with lyrics that blend themes of frustration, depression and anger, have catapulted bands such as Alice In Chains, Pantera and Soundgarden to the top of the rock ladder. That same formula—but with a markedly different attitude and approach—seems destined to do much the same for the four Hollywood-based rockers who call themselves Tool. Vocalist Maynard James Keenan, guitarist Adam Jones, drummer Danny Carey and bassist Paul D'Amour have staked out a bizarre patch of musical turf where the dark and doomy is as accepted as the sun rising in the east. But rather than following a singular musical style in presenting their tales of woe, Tool, on their debut album **Undertow**, have constructed an approach that owes as much to folk/pop influences like Joni Mitchell and Tom Waits as it does to conventional metallers such as Black Sabbath. It is this unique amalgam that has quickly won Tool acclaim for being among the most inventive and challenging bands currently inhabiting the hard rock landscape.

"We look at making our music as a kind of therapy," Carey said. "Whether it's working in the recording studio or playing live on stage, the kind of music this band makes really relieves me of a lot of the tensions I feel inside. I hope that it has the same effect on the people who hear it."

Tool's strange musical vision began to take shape in 1988 when Jones moved to Hollywood from his native Illinois. According to legend, one day he wandered across a vagrant named Ronald P. Vincent, whom Jones was soon to discover had once written a book called *A Joyful Guide To Lachrymology*. Loosely translated, "lachrymology" is the study of crying, but those who had read Vincent's book when it was first published in the late 1940s, adapted his philosophies with an almost religious fervor. But despite that initial notoriety, Vincent's popularity soon waned and by the time his path crossed with Jones' he was destitute and

living on the street. Yet, that meeting with Vincent served to not only inspire Jones, but in many ways it was the catalyst for the start of Tool, a band whose music encapsulated many of Vincent's off-beat philosophies.

"When I met him, it was like finding a twin brother," said Jones of Vincent, who was to die shortly after their meeting. "For years I had been trying to put together a band that would provide people with a means of feeding off their frustrations and Vincent provided a banquet."

"We look at making our music as a kind of therapy."

After two more years of studying Vincent's teachings, Jones felt ready to take his musical dreams to the next step. First he contacted vocalist Keenan, a long-time friend, telling him how Tool could break down any number of musical barriers if they were to encompass Vincent's doom-laden philosophies. The singer remained totally unconvinced, preferring to keep his steady job in a pizza place rather than "risk it all" in a rock and roll band—especially one that seemed determined to be as uncommercial as possible. Yet, slowly but surely, Jones' pestering began to work its magic.

"Adam kept bugging me," Keenan said. "I figured only way to get him off my back was just to go along with him, make some music, and prove to him that it would totally suck. I figured that would definitely put an end to it. That was a great plan until we got together and the music we made proved to be okay. From then on, every time I said 'no' to him, he'd show me another page from Vincent's book. After four months of that, I had read the entire book and finally agreed to form a band with him."

From such a strange beginning, even

stranger events were soon to occur. By early 1990 Tool's founding pair were soon joined by Carey and D'Amour and the unit set out to combine their various backgrounds and influences into a band that captured the flavor and feel of Vincent's writing. Their work led directly to the release of the group's debut EP, *Opiate*, a snarling, tearing musical outpouring that tried to put to music Vincent's principles as presented in a chapter called "The Internal Dynamics Of Suffering." Needless to say, the band's angst-filled odes were a far cry from conventional radio fodder, yet somehow the EP won an immediate and dedicated following, and Tool were on their way.

"There are songs on the EP that have a certain base element that is disturbing," D'Amour explained. "They're like the feelings you get when you're on the edge of some kind of realization. It's frightening to some people because they've never been to that point, and it's frightening to others because they have been to that point and never want to go back."

The dark, disturbing music presented on *Opiate* soon earned Tool major label attention, and by 1991 they had inked an impressively lush deal. Yet, having a little scratch in their pockets did little to deter the band from following their musical dreams with an even more fervent determination. Soon they were back in Grand Master Studios in Hollywood working on **Undertow**, an album the band was convinced could introduce hundreds of thousands to the teachings of Vincent. For three months they labored until they had completed their task... and what a task it was. From the grotesque photos that adorn the album's cover and inner sleeve, to the intensely idiosyncratic music that pervades every track, **Undertow** is indeed a work that will leave a mark on anyone who sees or hears it. Such songs as *Sober*, *Intolerance* and *Crawl Away* carry the listener into the deep recesses of Tool's artistic imagination—and it's not often a pretty sight. You can love Tool, or hate 'em, but there's no way that you can ignore 'em. In fact, it became so tough to ignore Tool that they emerged as the surprise hit of last summer's Lollapalooza Festival, where their dark sound and intense stage show convinced anyone with ears that Tool not only have something very important to say, they had a truly unique way of saying it.

"I'm pretty glad I have Tool," Keenan said. "Otherwise I'd certainly be in jail for killing someone. I'm not gonna die in a fight though. I'll probably be at the 7-Eleven getting a Slurpee when this guy will walk in and rob the place. I'll look at him funny and he'll waste me. I'll spill my drink, but the checkout guy will still charge me 49 cents. Maybe that's the kind of absurdity that keeps Tool going."

TOOL



HIT PARADER

STONE

Singers often get too much of the credit when a band makes it big. It's their face that's usually plastered on magazine covers, and it's their mug that usually dominates the video screen. If you don't believe us, just ask the guys in Guns N' Roses, Skid Row, or countless other hard rock acts. The Stone Temple Pilots are bound and determined to see that they don't fall prey to the "singer is everything" trap. Sure, they know that in Weiland they've got a colorful, powerful and very charismatic frontman. But guitarist Dean DeLeo, his bass playing brother Robert and drummer Erik Kretz feel quite confident about the role they play in this platinum coated act whose debut LP, **Core**, has turned into one of the year's most surprising success stories. Recently we caught up with Dean DeLeo to discuss his role within STP, as well as the way that success has changed these San Diego-based rockers.

Hit Parader: Have you begun to come to grips with the kind of success the band has enjoyed?

Dean DeLeo: Even when I was a kid, I always felt that if Robert and I teamed up and put our energy into a band we could make it work. I always knew that this is what I wanted to do. I never knew enough about the way the music industry works to say, "I want a band on Atlantic Records that's going to sell a million albums." It was never like that. I just wanted to be in a good band that made good music.

HP: Do you feel people are correctly perceiving the messages contained in **Core**'s lyrics?

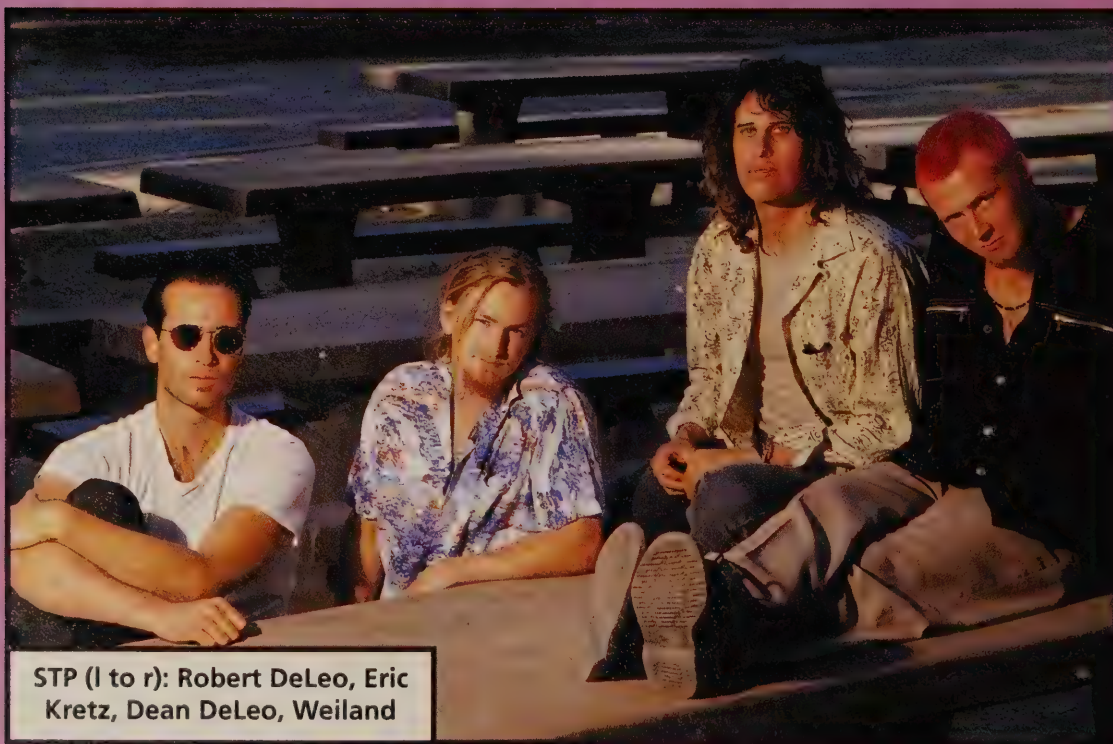
DD: If anything, I think people are reading *too much* into the lyrics. We touch on some heavy topics there, but sometimes it seems like all people are picking up are those heavy themes. There's quite a bit of humor on the album as well. Hey, Robert and I are originally from New Jersey, and you can't grow up in New Jersey without a sense of humor.

HP: It seems like a lot of new music, whether it be Pearl Jam, Alice In Chains or STP has a somewhat foreboding quality to it.

DD: I won't speak for those other bands, but in our case that's not really true.

TEMPLE

PILOTS



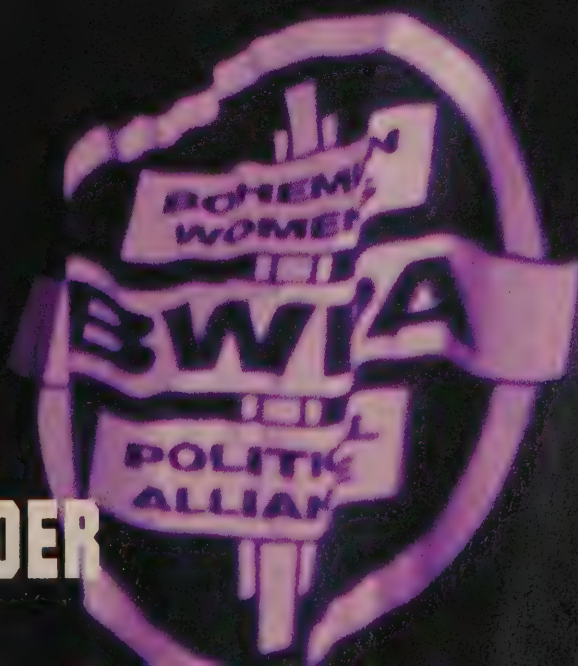
STP (l to r): Robert DeLeo, Erik Kretz, Dean DeLeo, Weiland

ALL FIRED UP

BY TOM LINDGREN

WEILAND

HIT PARADER



**DEAN
DELEO**



HIT PARADER

We have a serious side and a not-so-serious side. That balance is what makes everything work. I don't think I'd like to keep playing a bunch of depressing songs all the time. This is supposed to be fun, and for us, it is.

HP: It seems like Weiland has garnered the lion's share of attention. Does that bother you?

DD: Not unless it bothers him. He's the singer, so of course he's gonna have a lot of attention. But there's nothing wrong with that. I think a lot of the attention we're getting now is a little silly, and we've tried to keep it to a minimum. When the big television networks want to talk to you, what can you say? That's not really rock and

"We have a serious side and a not-so serious side."

DD: The response has gotten better and better, which makes sense. When we started, nobody knew us or our songs. Now they know us better. But the kids out there are smart. They're not as into drugs, and they're very aware of what's going on around them in terms of politics and the environment. You can talk to them about important issues, and they want to listen. I think one of the reasons we've reached them is that they know we're real. They can sense who's real and who's not. A few years ago they were being given a lot of bands that were only in it for the money. These kids won't get fooled by that.

HP: Your guitar style is very unique. Who had a big influence on you?

DD: A lot of people, and a lot of very different peo

roll. They have nothing to do with us. The record label wants us to do it because it'll make us better known. But to whom?

HP: So becoming famous isn't high on your list of priorities.

DD: We certainly didn't start this band to become famous. We just went in the studio when we were given the chance and made the best album we could. We didn't check the sales charts to see what kind of music was selling, and we didn't watch MTV to see what kind of videos we should make. We just did what we felt was right. It is just great that things have worked out as well as they have. I feel very lucky.

HP: As you've toured the world, have you been surprised by the response you've gotten from the audience?

"When we started, nobody knew us, or our songs."

So it's not like it was any one type of player—I liked a lot of different guys with a lot of different styles.

HP: What advice would you give to someone who's reading this who may dream of being in your shoes a few years from now?

DD: I'd tell them to stay true to what they believe in, because anything can happen. We're living proof of that.

ple. I guess one of my first big influences was Ace Frehley when he was in Kiss. When their first **Alive** album came out I would just play air guitar all the time—actually it wasn't really "air" guitar, I used a tennis racquet. After that, a lot of different guys had an influence on me. Alan Holdsworth is amazing, and so is Jeff Beck. Steve Howe from Yes really did it for me too.

They've promised the world, their fans, even their mothers that they wouldn't stay away long. Yet every time that Def Leppard gets off the road, something happens and the band is away for years at a time. But that was yesterday. That was before. For the first time in the band's career, you will see two full scale Def Leppard albums in as many years. And the key to it all is that Def Leppard will still be on tour when the new album hits the streets. Playing it safe? Maybe. Playing it smart? Bet on it.

Retroactive is the new 13 track album offered from the Leps. However, it's not just a clever title, it really is done in retrospect to their multi-platinum, star-studded/tragedy stained career. And following the Def Leppard fashion, the

in the studio while some of it's getting done backstage with our little portable digital machines. It really sounds great, a lot rawer, but that's what it is."

One track that fans will find familiar is the current hit single *2 Steps Behind*. Ironically enough, though this is one of the Leps bigger singles on this tour, it is presently not available on an "official" Def Leppard LP. (It's on the *Last Action Hero* soundtrack.) Even stranger yet, it was originally recorded for the **Adrenalize** album but the band decided

walking away with a different vision of the band that they so dearly love. Aside from the fact that their set has been trimmed to two hours to accommodate the show's opening act, Ugly Kid Joe, (obviously in no connection with Mr. Elliott) the Leps have also aborted their innovative and trendsetting 'in the round' stage setup. And after doing two tours indoors, the move back to a straight stage was giving the band a new lease on life.

"It's so refreshing to get outside.

Touring in the round can get boring because the show has to be the same from night to night. You have to be in certain places and singing into certain mikes at the right time. The straight stage is refreshing to us," noted a seasoned but grinning Collen.

DEF LEPPARD

CLEARING THE VAULTS

BY KEN CHURILLA

album took years to finish.

"It's all songs that we've started to write or record over the years that never got finished," noted guitarist Phil Collen. "A lot of songs have the original parts on them that were recorded at that time. There is some stuff that we recorded about eight years ago with (the late) Steve Clarke and some other stuff up to date that Vivian played on. We worked hard on it to make the deadlines, but it's actually been quite exciting for us."

And it should be exciting for the fans as well. To hear the late guitarist Steve Clarke playing new material, much of which he wrote, on a new Def Leppard album will not only rekindle some fond memories, but give him his just due with the band that he helped build into the empire that it is today.

The oldest song on the album is one that Clarke originally wrote 11 years ago when Collen was first accepted into the band. The tune *Desert Song* was never finished but never discarded. It was merely filed away into the 'junkyard.'

"We pulled a lot of old material that we started but never completed and just finished them off. For example there are some songs that we did for **Hysteria** that were missing a bridge or half a verse or something," mused Collen.

"We've been working this album all over the world. Some of it's being done

against putting it on the album.

"Joe actually wrote it a while back and demoed it for the album. It was an electric song at the time. We decided not to put it on the record for one reason or another, but we figured we would just

"It's all songs that we've started to write over the years and never finished."

use it as a B-side on a single.

Well, when the movie people called around for songs, I was talking with our producer Mutt Lange and he kept pushing for us to send it in. So we sent it in with a few other songs and the movie people went nuts over it. So we did it."

The acoustic version of the tune will be included on the **Retroactive** album along with its original electric version. And as it has been a big hit on the charts, it is proving to be a crowd favorite at the Lep's "shed" shows. While the band have been packing them in nightly on their tour, fans are

going to bump into each other every night,' you kind of look where you're going. At the moment I'm really digging doing the outdoor shows, but I'm sure if I did this for a year I'd want to head back inside."

Either way, the Leps can pack the house. And with the way rock tours are going nowadays, that's a truly special thing to do. What was once a given in the mid-to-late '80s has now become a true feat. But both then and now, Collen and his bandmates can go to sleep knowing full well that there will be plenty of fans in the seats at the next night's show.

"I think because we were always consistent in that we try very hard and people know a little bit of what they can expect. They know they're gonna get entertainment, they're not going to get bummed out and depressed. We're not a fashion or fad-type band. We've always relied on the songs and we're always trying to prove ourselves," boasts Collen.

After selling 6 million copies of their latest effort for a rough total of 32 million copies of various Def Leppard albums, I guess it's safe to say that Def Leppard has done just that.

**JOE
ELLIOTT**

HIT PARADER



LIVE ON STAGE

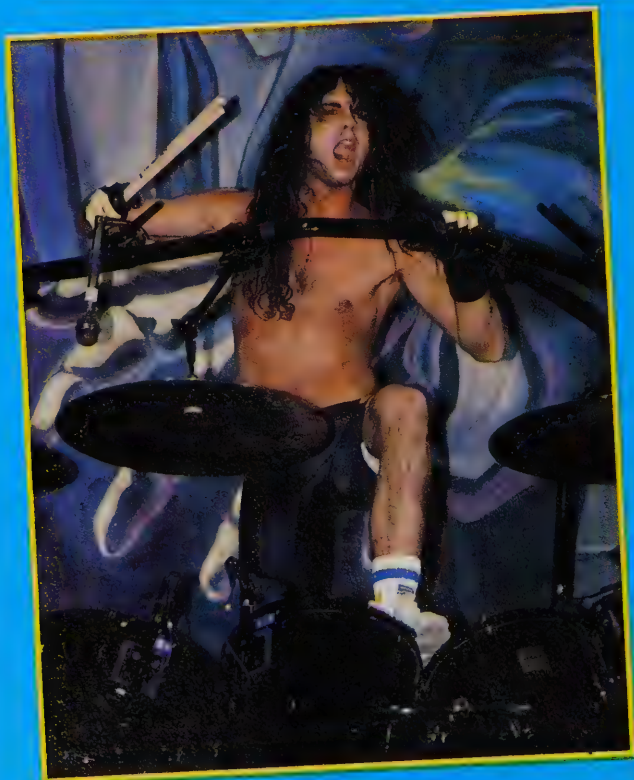
MEGADETH

Megadeth in concert is like a freight train in heat. They're a roaring mass of metal energy that seems to surge faster and faster as the evening wears on. Dave Mustaine and his men are one of metal's most potent musical packages, something anyone who's ever seen Megadeth, live on stage, already knows.



PHOTO: NEIL ZLOZOWER

Marty Friedman: "The kids who come see us are unbelievable."



Nick Menza: "With these guys, you never really know what's gonna happen."

Dave Ellefson: "It's great to see the way Megadeth's grown over the years."

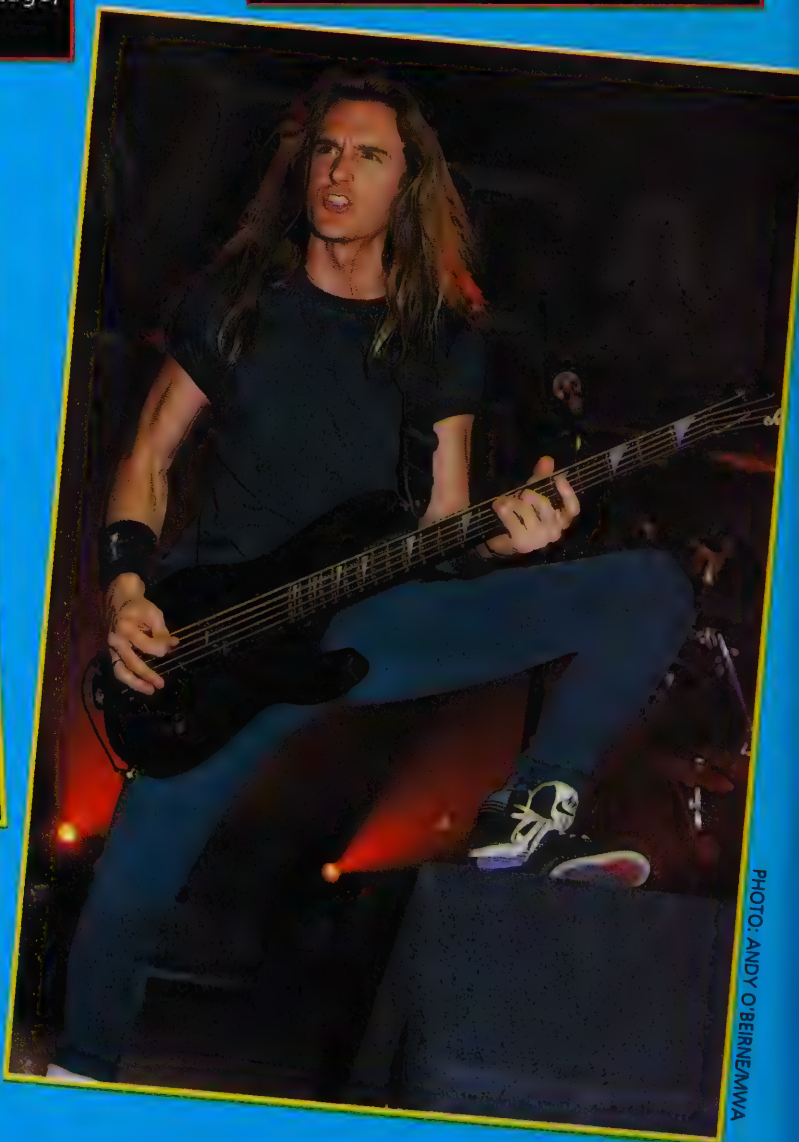


PHOTO: ANDY O'BEIRNE/MMA

A full-page photograph of Dave Mustaine performing on stage. He is wearing a black leather jacket over a blue shirt and has long, wavy blonde hair. He is playing a black double-neck Jackson guitar with white fretboards. The guitar has "Jackson" written on the headstocks. He is wearing white wristbands and a necklace with a cross. The background is dark with stage lights, including a bright starburst light in the top left and a drum visible in the bottom right.

**DAVE
MUSTAINE**

HIT PARADER

The members of Blind Melon believe the true power of their band lies in the fact that they're five guys functioning as one. Recently, guitarists Christopher Thorn and Roger Stevens, bassist Brad Smith, drummer Glen Graham, and singer Shannon Hoon all got together to talk about music and their platinum selling self-titled debut.

Hit Parader: Can you remember one of your earliest exciting musical experiences?

Shannon Hoon: Pink Floyd. I got the whole catalog after I started listening to them. And Carole King's *Tapestry* brings back a lot of memories. I remember my Mom cleaning house to that.

Rogers Stevens: I remember hearing *Band On The Run* by Paul McCartney and Wings, and it was one of my earliest memories of really getting into music when I was really young.

Christopher Thorn: Oh God! *Zeppelin III* with all the acoustic

BLIND

about uninhibited. That's how he expresses himself. So anything where I feel somebody is being totally uninhibited and letting loose and not worrying about the commercial aspect of things, is what really turns me on. Where they're following what they really know how to express the best, which is themselves. The first listening experiences I had were like that. I was like, "God, man! Those guys are just going off!"

Glen Graham: Maybe Elton John and *Benny & The Jets*. Then I was hit heavily by Kiss. Kiss just overwhelmed me. It wasn't really so much that they blew me

thing special about the production. It sounded like it would have sounded if you were right there listening to them. They used effects, but interesting ones.

HP: The tones have a very late '60s and early '70s sound, but there are definitely contemporary influences and sounds at play.

RS: Yeah, well, we have the 20 years of music that came after those earlier periods to back it all up. We have all of the influences from the music that we listened to from the '60s and the '70s, plus you have the whole advent of heavy metal and hard rock, which we listened to when we were young.

"I like songs that take your head away, mind-tripping things."



Blind Melon: "When we're playing we're tip-toeing a line between sanity and insanity."

songs. *Gallows Pole* and all that stuff. I was just so incredibly turned on. Then one or two years later, one night I got stoned and listened to the Beatles *White Album*. It was on vinyl and all scratchy and had all the pops on it. I put that on and I couldn't even speak for a week afterwards. It just blew my mind.

Brad Smith: When I listened to James Brown for the first time. Or Led Zeppelin. And Crosby, Stills Nash & Young. The music and styles might be different but I'm talking

away musically, but it was the whole concept of the thing. I was into monster movies and films. Then to see these guys playing rock music! It was great. I thought, "I want to do this!" so that went on for way too long. But I really started pinpointing things and figuring out exactly what it was about things that I liked when I got into Jimi Hendrix, Led Zeppelin, Cream, Traffic, CSN & Y, and all that. I was moved by a lot of that kind of music. A lot of it was just good songs, but there was some-

SH: Whether you wanted it or not.

RS: Yeah, I mean you listened to hard rock bands when you were a kid because that's how you learned to play guitar. Those guys played guitar physically well, so you get all that. Then you have all the alternative music that came in the '80s or whatever, and you hear all that stuff. That totally influences you, as well. But as far as the sounds and stuff, all of us play through the same gear that was used back then, anyway. the amps and the drums and every-

TELON LIFE ON TOP

BY MIKE PRESSMAN

thing are old simply because we think the tones sound better.

SH: They're a lot meatier.

RS: We play contemporary songs, but it's produced, and the tones of things are done in a way that sounds almost vintage. But it still has some weird things on it that make it sound contemporary. It's definitely a blend of the two things.

CT: Personally, it's only due to the fact that everything that I grew up on was a very pure and natural sound. So the only progression for me is to want to have that same sort of sound. Everybody's done that. I mean, everyone is influenced by who they listen to. I just love those pure, dry tones. To me, you can hear everything as well. That's the reason for my guitar tone.

HP: Overall, it gives the record a very intimate feeling.

CT: I think so, too, when it doesn't sound like you're playing in a stadium. Especially vocally and when you're wearing headphones; instead of hearing the voice sound like he's away from you, it sounds like he's right there, right in your ear, singing to you direct. I love that sound. The Beatles had a lot of that.

BS: Nothing sounds forced. Nothing sounds way, way out front. You're able to sit down and get into it because the production is so dry and you can hear everything. Nothing's pushed way out front and everything else is just a support. It's that kind of production, really dry, so reverb doesn't get in the way. Things aren't just awash in the background. You can actually hear everything for a change.

HP: Describe the feeling you get when you're playing.

SH: I feel I'm tip-toeing a line between sanity and insanity. It's just such a rush that you don't know how to control it. Every time you play, the rush is different but the fine line between everything is still there. You never know what you're going to be feeling, one minute to the next.

BS: What gets me off more than anything is the improv thing when we're playing live, when we're just totally moving with the mood. 'Cause after the songs are written, you can recite them over and over, but each time we play them we try to add something different or better. It moves me more when everything's clicking at the same time and I feel that everybody's clicking at the same time and I feel that everybody's on the same wavelength.

CT: That happens to certain degrees when we're writing. As weird as this sounds, sometimes you have an incredible experi-

ence writing a song—and it doesn't happen every time—where it works so easily. Those are the nights when, as corny as this sounds, I just want to walk over and hug and kiss everybody. That's the only way you feel. You just want to do a big, group hug.

BS: It's totally inexplicable sometimes and we don't even really know how it happens, which is funny, because we're constantly searching to get that consistent wavelength

happening again. Everybody's trying to get on that same level again, because things happen so fast when we are on the same wavelength. Some days you go in there and it just doesn't come together, but whenever it does, something really good comes out of it. Christopher's right, it makes you want to just jump up and hug everybody.



PHOTO: MARK WEISS/ANGLES

OVER THE EDGE

BY VINNY
CECOLINI

THE BEST IN ALTERNATIVE METAL

WHEN SEATTLE-BASED My Sister's Machine's debut, *Diva*, was released at the height of that city's music explosion two years ago, they were immediately compared to Alice In Chains. While it was initially a blessing—the band received opening slots on tours with a wide variety of bands—it soon became a nightmare. Although MTV quickly picked up on the band's videos, viewers were made aware of where the band resided before they had a chance to listen to their music.

sound *too much* like a Seattle band."

As My Sister's Machine's initial success faded, the band disappeared. In the process they changed labels from Caroline to Chameleon and recorded a new album, *Wallflower*, which shows that band's growth and solidifies their identity.

"We're starting to, but I think it is going to be a continually evolving process for us," says Nick. "I don't want to go off too far in any one direction. Steady growth is important to longevity.

Chains with Layne Staley, was made vocalist by default.

"When Nick and I originally put the band together, he was playing guitar and I was playing bass and we were looking for a singer," explains Chris Ivanvich. "We hooked up with the other guys (Owen Wright, lead guitar and Chris Gohde, drums) and Nick started writing these great lyrics. He sang the vocal melodies to see what they would sound like and it worked out."

The band built a loyal following, got the attention of a few labels, and had the chance to sign directly with a major, but opted for Caroline. After touring in support of *Diva*, the band felt it was time to move on.

"We could only go so far with Caroline," says Nick. "They were going in one direction and we were going in another. We had an opportunity to be let go, so we took it and shopped for a new record deal. We wrote a bunch of new songs, moved ourselves down to the Bay Area for five weeks and made a record. And we have already toured a few weeks in England with Sui-cidal Tendencies."

The record was available overseas months before it was released in the



"It was funny," recalls vocalist Nick Pollock. "People would come up to us and say 'you don't sound grungy enough' or 'you don't sound enough like a Seattle band. You should sound more like a Seattle band.' Then there were those who would tell us 'you

The songs on *Diva* are definitely heavier, but we also have stuff that is a little bit mellower."

Formed when the Seattle scene was nearly non-existent, the band was unable to acquire a vocalist. Nick, who once played guitar in an early lineup of Alice In

States. It was a matter of timing and distribution, an important factor when My Sister's Machine decided to move to Chameleon.

"The reason we moved from our old label was not a money thing, but we wanted to make sure that when people

wanted the record it was there in their local record stores," says Nick.

My Sister's Machine is hoping to support **Wallflower** playing with as bizarre a variety of bands as they did for their debut, when they opened for bands as diverse as King's X and White Zombie.

"We had to cancel a show in Omaha, Nebraska, because of this big city thing, they were picketing the club because White Zombie's album title **La Sexorcisto Devil Music**, says Chris I.

Ignoring the complaint, Dandelion continue playing a brand of wail-of-guitar, no-frills garage rock that is equal parts old and new punk without the benefit of a set list—unusual for a band with just one album (**I Think I'm Gonna Be Sick**) under their belt. Still Kevin stares up at the sound booth genuinely surprised when the houselights come up after just a half hour.

The band has been a staple of the Philadelphia-to-New York club circuit

The shaggy-haired vocalist finds it funny that Dandelion is again referred to as a new band. But he is indifferent to critics who have branded the band's music alternative hard rock.

"It's just another label somebody has tagged on us," he shrugs. "We never really set out to be any kind of band. We just play stuff that turns us on."

One thing that does move him is attention they've received from the music press, especially criticism.



"The band was bummed 'cause all these kids had bought tickets to the show and they were banned from playing and branded Satanists. Ironically out of all the bands we played with, they were the most sedate."

Basically the only wrong doing My Sister's Machine were guilty of on the first tour was drinking a little bit too much and "sneaking everyone onto one hotel room, 'cause they "couldn't afford the two or three they actually needed." Chris laughs, "Hopefully this time around, it won't be necessary."

AS DANDELION FINISHES *Waiting for a Ride*, the second song into a late night set at New York's Limelight, the club's soundman begins to scream over the P.A., admonishing the band for being "too loud." When he threatens to "pull the plug," vocalist Kevin (the band prefers to go sans surnames), holding onto his mic-stand as if it's the only thing preventing him from tumbling into the crowd, swings around—without relinquishing his grip—and addresses his stunned and embarrassed bandmates.

"We've just been reprimanded," he laughs.

when they came to the attention of Philly rap label, Ruffhouse, home of Cypress Hill and Kriss Kross.

"They were interested getting into rock because they didn't want to become a specialty label," explains Kevin. "For us, they were an obvious choice, since they're a local label, and they were small enough that we felt as a new band that we could deal with them and talk to them and not get caught up in the whole bureaucracy of signing with a bigger record company."

"But it was definitely a bigger step than we were planning on taking. We thought the next would be to put out a record on a smaller indie and maybe get a tour together and keep trudging along. But the Ruffhouse thing definitely sped everything up."

I Think I'm Gonna Be Sick also marks the label's first venture with a label other than Columbia, Relativity Records, a label familiar in promoting rock acts.

"Ruffhouse knew a little outside help would not hurt," confesses the vocalist.

The band, a product of the dwindling Philadelphia punk scene, formed four years ago out of the ashes of She Males.

"I like bad reviews," he admits, laughing. "But I'm a little disappointed that nobody has come up with any clever way of criticizing our album, like 'after listening to this album you're gonna be sick.'"

THE PAST YEAR HAS been a whirlwind for Paw. After a heated bidding war which ended with the Lawrence, Kansas act signing to A&M Records, the release of their debut, **Dragline**, and opening for Monster Magnet throughout Europe, co-founder/guitarist Grant Fitch pauses to let it all sink in.

"For the most part, it's been great," he says. "Although now critics are comparing us to Seattle bands. Sure, we play guitar-oriented hard rock, but I think journalists should be more responsible. I've grown tired of being compared to bands like Nirvana and Pearl Jam. I just wish people would pick bands other than the two even my mom knows."

While **Dragline** contains energy and attitude comparable to those acts, Paw's unique mix of punk, metal, and southern rock is starkly different, even if some called it "Country Grunge." Grant who's not fond of the term, says "he has enough labels attached to his clothes

and soup cans."

Paw formed three years ago when the bearded guitarist, transplanted from Chicago and attending the University in Lawrence, quit school and put the band together in the same 24 hour period. Coaxed into the fold were two other former residents of the windy city, his brother, drummer Peter Finch, and bassist Charles Bryan. The only area-native was vocalist Mark Hennessy who grew up in Kansas City.

Cutting its teeth on the minimal Lawrence club circuit, the band eventually amassed enough material to record a demo. However, unhappy with the quality of locally produced tapes, they looked at the records they were listening to at the time—**Tad's Eight Way Santa** and **Smashing Pumpkin's Gish**.

"They were both produced by Butch Vig at Smart Studios in Madison, Wisconsin," explains Grant. "We decided to check it out." The band contacted the studio in April of '91 and found that the only time available would be the following August with one of Vig's engineers.

"We worked all summer, made money, borrowed money, and practiced," he recalls. "Then we went to Smart and spent all of our money. We didn't even have enough money to sleep in a hotel, so we either slept in our van or on the studio floor."

The recording session went so well that the staff at Smart Studios offered to pass on the demo to a couple of contacts.

"It got out of control from there," laughs Fitch.

During the ensuing bidding war for the band that involved both independent and major labels, the band recorded a pair of singles, *Lolita* and *Sleeping Bag* (both of which are included on **Dragline**).

Since signing to A&M, Paw has come under the scrutiny of those who believe "alternative" acts are required to pay their dues by releasing albums on "indie" labels before moving to a major.

"The reason Mudhoney made so many independent records for so many years was because they didn't have a choice," says Grant. "When the option came to them to jump to a major label, they took it. Although the money thing



has been kind of a joke. Knowing we'd be away on tour for so long we even had to get rid of our apartments.

"But in terms of creative control, call people at record companies what you will, they are not stupid. It doesn't take a rocket scientist to say, 'Well, Jane's Addiction sold millions of records, Nirvana sold millions of records, and R.E.M. sold millions of records. Maybe if we give these kids some money, stay out of their hair, and let them do what they want, they'll get something done.'"

Believing the appeal of **Dragline** is its honesty, Fitch has also become reluctant about discussing Paw's music.

"I won't be honest on the next record if people keep telling me how the songs sound and why I put a bridge there and a chorus here," he says. "When we got back from Europe, I didn't want to do interviews anymore. I like doing them, but I don't want to get into that funk about talking about my music." "Sure, people might eventually say 'he was cool, but when the record sold a lot of copies he became a dickweed.' But you'll know the real reason."

WHILE MOST BANDS TRY to disassociate themselves from their influences, Piss Factory wear them proudly. Taking their name from a 1976 song by the band's biggest inspiration, Patti Smith, sultry vocalist/bassist Lizzie

Avondet, admits that the band's name is not "commercial-friendly."

"It's not mild," she says. "But it goes with the music. There is an anger filtering through and it's loud and it's in your face."

On their self-titled debut, the New York-based four piece also mix Stooges-type punk, groove-heavy hard rock and late '70s punk to create a sound that is pure '90s.

Over the last few months Piss Factory have had a little time to rest. After releasing a well-received single, *Autostrada* on San Francisco indie, Big Dog (printed on yellow vinyl, of course), the band were quickly snapped up by the Sony-backed Relativity Records, recorded an album, and dealt with internal problems. The band have also gotten their feet wet on the business side of things, acquiring management and a booking agent.

"We're going through a lot of the business nonsense," groans Lizzie.

"In business there is money and money always brings problems," adds guitarist Harri Kupianien.

"The other day I was on the phone for four hours making calls, returning calls and receiving calls," continues Lizzie. "I got off the phone at one point and thought 'man, this isn't my life.' But sometimes you forget why you are doing this."

PISS FACTORY



Some recent reviews of the band's live performances had more to say about Lizzie's stage attire than the quality of the music or the band's ability. While she acknowledges the danger involved if the reviews continue, she is not about to concede defeat and give up wearing lingerie.

"What I wear on stage is more concealing than what you see in most magazines or what a lot of people wear walking the streets of New York," she protests. "Lingerie is a garment. It is clothing that covers my body."

"I don't think about what people say or how they're going to react. What I wear on stage is not premeditated. Hell, I wear it on the streets sometimes."

Lizzie and Harri have been writing together for two years and working with a revolving door of drummers and guitarists.

"We've gone through a lot of people," laughs Lizzie. "It's been a couple of years of low-stepping, knowing we were not quite ready to jump to the point where we are now. Harri and I have done things one step at a time—writing, learning how to write together, doing a

demo, then the single.

But the band never got the chance to shop their demo.

"We were still excited about the single when Relativity Records found us," laughs Lizzie.

After recording their first product for the label, Harri and Lizzie realized that the chemistry was not right with guitarist Paul Eng and drummer Andy Markham, whose last performance was an industry showcase at Brownies for the New Music Seminar.

"We knew we needed full time members," adds Harri. "We felt that parting was good for both of us, for the two of them and the two of us."

The pair were quickly replaced with two former members of L.A.'s Leaving Trains, guitarist Bobby Belltower and drummer Lenny Montoya.

"I had gotten fed up," admits Belltower, "who originally relocated to the West Coast from New York with notorious vocalist Inger Lorre to form an early version of the Nymphs. "The last tour with Leaving Trains was not the easiest. There were a lot of nights when we had to sleep in our gear van and we

ended up getting on each other's nerves. It was also in the middle of the summer."

"I also didn't want to live in Los Angeles anymore, so I moved back and retired from music."

His departure was short-lived however, when Lizzie and Harri sent him a copy of the album and persuaded him to join.

"Piss Factory is a good situation 'cause I'm not working with psychopaths," he says.

The band's upcoming tour will mark the first time they'll spend an extended time together. They all admit it'll be interesting to see how they will be able to get along while being in such close proximity. After all there will inevitably be nights spent in their gear van.

"I think it's a really good thing for us that we had these changes now with our lineup," says Lizzie. "The chemistry with Lenny and Bobby is going right for us. Although it will not be easy to sit in each other's armpits for hours at a time.

"We are confident everything will work out," says Harri. "Let's face it, we have a band together. It's what Lizzie and I have always wanted."

I MOTHER EARTH

PLANET PIONEERS

Once upon a time there were two rockin' brothers. One played drums—the other guitar. While still in their early teens they both realized they might be better off on the other's instrument, so they switched.

Kind of sound familiar? Well, yeah, it should. It could be

BY CHRIS UNDERWOOD

enjoyed playing the other's instrument more than their own, so they switched. While they spent time learning their new instruments, they began to listen to and absorb a wide variety of rock influ-

and enjoy it all before we made any decisions about that music. I think that's the same attitude we brought with us when we started our own bands."

By 1989, the Tanna brothers felt ready to begin serious work on the band that could finally help them put across their special musical vision. They came across a singularly-named singer, Edwin, who seemed to possess everything they were looking for. But despite hitting it off on both a personal and professional level, everyone headed their own way for more than a year before their paths crossed again. This time they made the relationship stick, and after adding bassist Bruce Gordon, I Mother Earth was born. Mixing everything from live poetry readings to free-form, hour-long jams into their set, I Mother Earth made a quick and lasting impression on anyone who saw them, and within two months they had landed a record deal. The label folks weren't exactly sure what they were getting, but they knew they liked it.

"I think you could say that we're very progressive in our thinking."

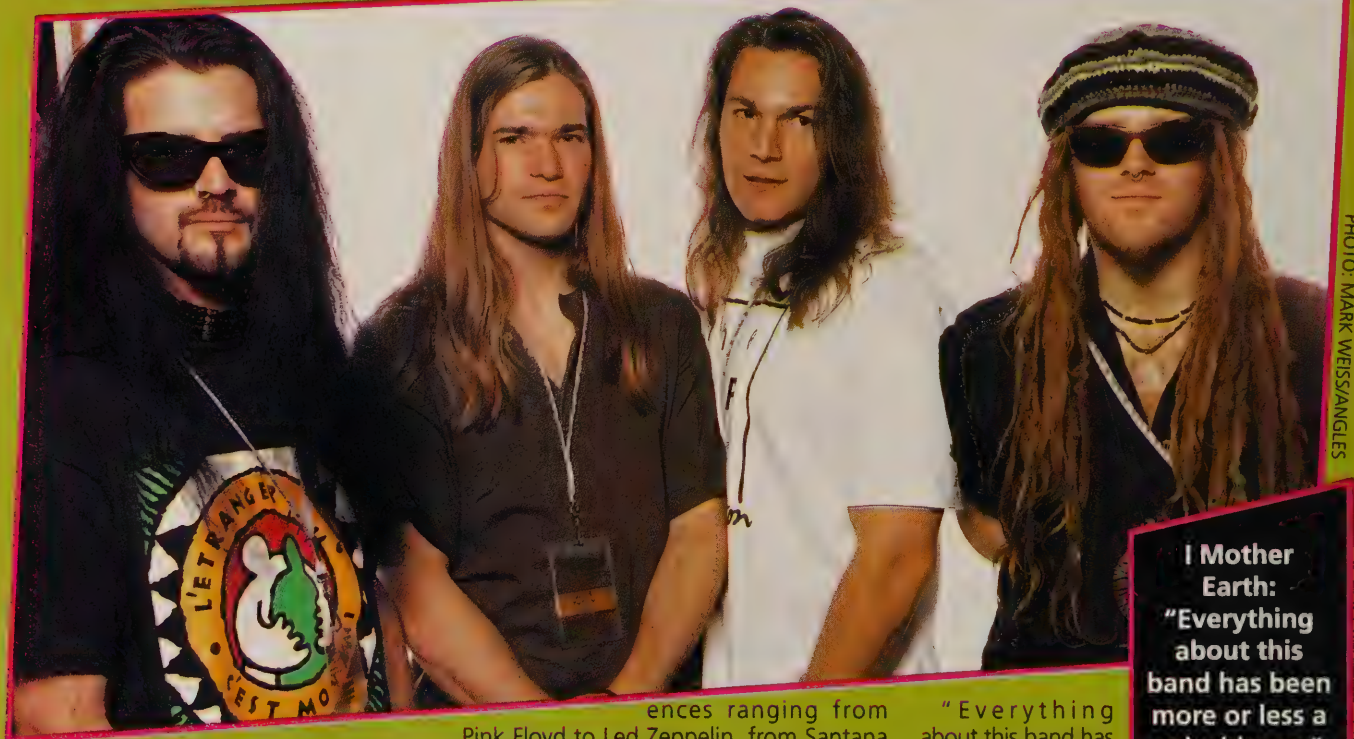


PHOTO: MARK WEISS/ANGLES

I Mother Earth:
"Everything about this band has been more or less a coincidence."

the story of the Van Halen brothers who as legend tells us, began with Edward bashing the drums and Alex playing around with the guitar until fate took control. But this isn't the VH story; it's actually the tale of the Tanna brothers, Jagori and Christain, who together front the '60s-influenced, spacey, free-spirited hard rock band called I Mother Earth. Back during the early '80s, when the guys were still kids in their home town of Toronto, Canada, Christian was a guitarist with Jag on drums. Somewhere along the line, they realized that they

ences ranging from Pink Floyd to Led Zeppelin, from Santana to Soundgarden. By the time they reached their late teens they had already played in a number of garage bands, always attempting to hone the elusive sound that was rattling around in their heads.

"Our minds were always open to anything we heard," Christian said. "I think you could say that we're very progressive in our thinking. We had friends who would decide what they liked or what they didn't like on silly things—the way people dressed or acted. We didn't believe in that. We wanted to hear it all

"Everything about this band has been more or less a coincidence," Jag stated. "From the way the four of us came together to the way the band got signed, it was really a matter of luck. But we believe it was all meant to happen, and that there is probably a stronger force drawing everything together for us. That's why we're so confident about what the future holds for us."

That future will certainly revolve around the group's debut album, *Dig*, one of the most intriguing, unclassifiable and eminent-ly thought-provoking collections to hit the

rock scene this year. Blending together their varied influences with a few new tricks, I Mother Earth has created a 12-song collection that manages to test the audience's patience while keeping them continually entertained. This is one loooooong album, with nine of the album's songs running more than five minutes. But even during the lengthy jams that spark such numbers as, *Levitate* and *Rain Will Fall* there's enough going on here to keep everyone's attention focused.

"A lot of bands can make an artistic statement in three minutes, but we believe that art shouldn't have a time limit," Christian said. "We like to make our music as challenging as possible. It's impossible to classify what we do, though I'm sure some will try, because no two things we do sound the same."

"I don't think about what I'm going to play before I actually start working on a song," Jag added. "I just start playing whatever is in me at the time, and if something great comes out, I know it when I hear it. I think we've captured some of those great things on the record."

I Mother Earth represent one of those "new breed" bands that seems to be currently dominating the hard rock scene. It's not so much that the Tanna brothers are intentionally kicking dirt on what many perceive as the grave of '80s styled pop/metal; it's more that their natural musical inclinations have lead them to create music that simultaneously pays homage to rock's distant past while carrying the form boldly into the future. This is music designed to open the mind, free the soul and get the foot to tap—not exactly an easy trick to pull off. But if anybody can do it, and keep a smile on their faces during the whole process, it's I Mother Earth.

"We're having a great

time," Jag stated. "We are doing exactly what we want, and we're getting an excellent response to it. From a musical point of view, we know that what we're creating is a little different, but that's what's needed today. The rock world has had too many bands trying to be the

★ FUTURE STARS

same. That time is past. Now it's time for bands to take chances, and that's exactly what we enjoy doing."

Edwin: A singularly-named, singularly-distinctive vocalist.



PHOTO: FRANK WHITE

It's really no secret that the hard rock music of the '80s is gone, lost amid the alternative bashings and sonic thrashings that characterize the sounds of the '90s. The hard rock music of the '70s, however, is alive and well, with the bluesy, rootsy style that characterized that era providing the music of bands as divergent as Pearl Jam and Mr. Big with much of its appeal. One of the purest exponents of this '70s style currently inhabiting the rock domain is Cry Of Love, a four-man unit from North Carolina who seem to

ple like that around."

The members of Cry Of Love first started absorbing their classic rock influences back home in the Tar Heel state. Working in various local bands in and around Raleigh, the four future "brothers" got to know one another and realized that they all shared common interests and goals. By late 1991 they had all split from their former groups and put together Cry Of Love, a band Holland described as "four

With Freed's Stratocaster excursions leading the way, the band managed to lay down the complete album in only four weeks. Working fast kept the razor-edged intensity the band was looking for while giving them just enough time to make sure they got it down just right. At a time when the contrasting styles of raw aggression and overly slick production rule the rock roost, Cry Of Love try to split the difference, delivering music that is raw, but with a degree of style and spirit that makes it timeless.

"With this band we try to keep the music stripped down and let it breathe," Holland said. "The music really does do the talking. We're interested in the groove and the vibe. This isn't the kind of thing where you should be flinging your guitar around your neck, or doing

CRY OF LOVE

have swallowed many of those classic influences whole and spit them up in a new and exciting form on their debut album, **Brother**. And you won't exactly upset vocalist Kelly Holland, guitarist Audley Freed, bassist Robert Kearns and drummer Jason Patterson by reminding them that their style harkens back to an earlier era. They know it. In fact, they're damn proud of it.

"If you tell us that some of our music reminds you of Free, Humble Pie, Jimi Hendrix or even Otis Redding, it'll always bring a smile to our faces," Holland said. "We all grew up listening to and loving that music. Why would we dare deny those influences? To even be mentioned in the same breath as those people is the greatest compliment we can get."

As exemplified on their debut disc, **Brother**, Cry Of Love specializes in cranking out hot, churning guitar-based numbers that rock with passion and roll with soul. With a throaty, gritty vocal style that can both growl and purr when the need arises, Holland has already drawn comparisons to one of his idols—Free's Paul Rodgers. In fact, the success of **Brother**, and its debut single *Peace Pipe* has provided the band the opportunity to tour with not only Rodgers, but also with another '70s icon, Robert Plant. The C.O.L. boys admit that meeting their idols was quite an experience.

"When you meet people you respect it's always exciting," Holland said. "But when you meet people who you really worship, then WOW! It's one of the best parts of being in a band like this when you get to meet people like Paul Rodgers and Robert Plant. And then to have the opportunity to tour with them, it's almost beyond my wildest dreams. But I've got to admit that being a singer, it's a little intimidating to even go near the stage when there are peo-



PHOTO: EDDIE MALLUK

BACK TO THE FUTURE

BY ROB ANDREWS

"If you say that our music reminds you of Free, Humble Pie or Hendrix, it'll bring a smile to our faces."

guys who really love playing good rock and roll." They soon returned to the same bar and club circuit they had each toured before, but this time things were different. Crowds soon swelled to out-of-control proportions and word about this hot rockin' unit spread to the music centers of New York and Los Angeles. Soon label executives by the plane load were headed for Raleigh, and a few weeks later Cry Of Love found themselves in the legendary Muscle Shoals Sound Studios laying down the tracks for **Brother**.

"Working in that studio was really something special," Holland said. "When you think of who's worked there—everyone from Aretha Franklin to the Rolling Stones—you know there's something just deep in the soil there that inspires you. We knew from the first moment that the vibe of the studio was going to have more impact on the album than anything."

backflips on-stage, or throwing drum sticks twenty feet into the air. You generate a different kind of intensity when you just stand your ground and make eye contact."

That eye contact must be working for Cry Of Love for not only has the band been a hot ticket on the tour trail (they recently were invited to England for the first time for a ten day club tour) but *Peace Pipe* recently reached the Number One slot in the album-oriented-rock radio charts—quite an accomplishment for a "rookie" band. So while bands such as Pearl Jam and Stone Temple Pilots may choose to turn their backs on their apparent '70s roots, Cry Of Love continue to revel in them. They're not out to set the world on fire. Their goal is far simpler—to play good music and have a good time.

"We're not one of those party-all-night bands," Holland said. "Our greatest pleasure is standing on stage and playing. The other 23 hours of the day are just filling time between the shows. With Cry Of Love we're not ashamed to say that our music comes first."



LILLIAN AXE

MAKIN' SOME NOISE

BY JENNIFER FUSCO

If platinum awards could be presented for persistence, Lillian Axe would surely have quite a collection by now. Though they've remained a constant presence in the metal industry, they are yet to garner the kind of status many of their hard rock counterparts already enjoy. But you can't say they haven't tried. They have a long list of successful songs to their credit, including *All's Fair In Love And War*, *Show A Little Love*, *True Believer*, and *No Matter What* but still aren't a household name. With the release of their newest effort, **Psychoschizophrenia**, lead singer Ron Taylor, guitarists Stevie Blaze and Jon Ster, bassist Darrin DeLatte, and drummer Tommy Scott are hoping this will push them over the edge. We caught up with Stevie to discuss the band's unforgettably named new album.

Hit Parader: Where did the title **Psychoschizophrenia** come from?

Stevie Blaze: I wrote a song called *Psychoschizophrenia* and the title embodied everything that I was writing lyrics about. And I guess it kind of represents the chaotic state of things.

HP: In what?

SB: Everything. I guess the more we get involved as a band, life and in music, things are just really bizarre. When you get older you're supposed to understand, but I don't think you do. On this record, especially, there's some pretty harsh scolding of things that are wrong. But there's a lot of fun stuff on it too. We're not strictly like a "message" band, because we don't approach specific topics. But **Psychoschizophrenia** is pretty much about the chaotic state of a supposedly orderly world.

HP: Does it suggest a solution?

SB: No. There is no solution. The only solution is...how many people do you have on this planet? How many billion? There's no solution, but I think people can definitely make a difference if they get their priorities in perspective. I think it definitely comes from within. I don't think any government, or our President can do anything to organize things.

HP: What is the sound on the record like?

SB: That's really hard to be objective about. People that have worked on this project think it's much harder, although there are still two ballads of the twelve songs. The two ballads, instead of being typical, formulated "power ballads," are just acoustic guitars and vocals—

no drums or bass. So it's kind of unique. We tried a lot of different things. This is a lot more experimental. We've got some really unusual things going on in a lot of these songs.

Like what?

Well, in one song, called *Voices In My Walls*, we have bells, whispers, Satanic voices—well, not Satanic voices—spooky voices—chanting, very unusual reverb effects, a harpsichord sounding twelve string guitar, pipe organ and choir, all on one song. We just pulled out all the stops. We decided, especially in this day

a negative element, it kind of breaks down.

HP: Can you tell me about some of the songs?

SB: There's a song called *Sign of the Times*. The chorus is 'Do you wanna be a sign of the times?' There's kind of a twist to what it's about. Nowadays, it's funny how you heard the term 'poseur' and it used to be the ones who had big hair and all that. Now it's the guys with the goatees and the flannel shirts and the shaved heads. That's the new modern poseur, I guess. There's a lot of fighting conformity on the record. These days a lot of people have these real angry attitudes, they think they're being

nonconformists, but they're just doing what everybody else is doing. It's almost like if you take half of these people and ask them what they're angry about, they don't know. We're as damn cynical and angry about stuff as you can imagine, but there's a way to be positive about it. And I don't mean going out and collecting aluminum cans, I mean just in your own attitude.

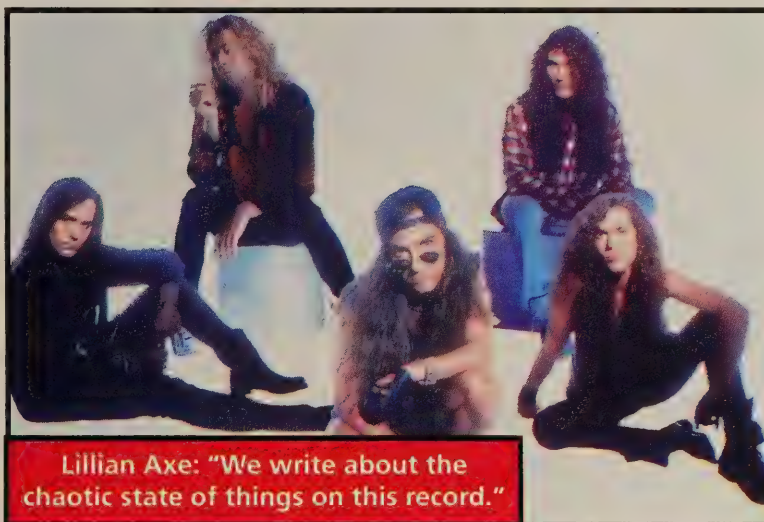
HP: Are you excited about touring?

SB: We've got a few little plans in the fire to really make this tour a lot different this year.

Whenever we go out on the road, we always have some interesting stories to tell. We did a show with Stryper a couple of years ago and a guy O.D.'d during our set in the audience. Then, somebody got murdered after one of our shows in the parking lot. On the way to Baltimore to record the album, me, Tommy, Ron and our road manager, 7 o'clock in the morning, we saw a guy walking across the highway get hit by a car and he flipped like a crash test dummy—supposedly he died. We had a jealous fan break into the bus 'cause he thought his girlfriend was on the bus. He broke through the windows and the doors of the bus, but he got away.

HP: How do you think people perceive Lillian Axe?

SB: A lot of people think that we're a pretty serious, dark kind of band, but the truth of the matter is, everything is so funny and silly all the time with us. I'll be really dead serious when I'm writing, but when the band gets together, it is really funny.



Lillian Axe: "We write about the chaotic state of things on this record."

"When you have five positive elements in a band it makes everything you do better."

ciate the fact that we haven't tried to change our style or started imitating other styles that happen to be prevalent at the moment. We're sticking to what we believe in. I think it's a lot heavier as far as the mixes and the guitars and stuff, but it's definitely leaps and bounds passed the last record.

HP: You said before that you've grown as a band and as a writer. How?

SB: Yeah, I'm about six feet now (laughs). Well, first of all, you have to always be improving, especially with the fact that this music industry is so competitive. You have to improve constantly, I think that's a general rule in life. That's improved the band a lot, not only music-wise, but also we're a stronger unit. When you have five positive elements, it makes everything—the writing and the individual performances better. When you have

★ FUTURE STARS

* SHOOTING STARS *

CANDLEBOX

Candlebox enjoy the reputation of being the first hard rock band signed to Madonna's new Maverick Records label. Why would the queen of pervo-pop want to sign a band like Candlebox? Well, one listen to the groups—self-titled debut LP provides the answer; this four-man unit can rock with power, precision and style. Perhaps the most intriguing element of the music presented by vocalist Kevin Martin, guitarist Peter Klett, bassist Bardi Martin and drummer Scott Mercado is that it virtually defies instant classification. There are elements of grunge in there (the band did spend considerable time in the Seattle environs), but there are equal elements of pop, rock and metal. What's someone to make of all this?

"I guess they're just supposed to put the record on and enjoy it," Kevin Martin explained. "It's not cool when people sit around and try and analyze a young band. Just listen to what they're doing and either you dig it or you don't. We hope that a lot of people get into what we're doing."

The beginnings of Candlebox can be traced to 1985 when Kevin Martin moved from Texas to Seattle. After bouncing around in a number of bands through his high school years, he finally hooked up with the band's three other musicians in mid-1991. Avoiding the temptation of just joining the Seattle Scene, the group decided to take a different track—recording an eight-song demo tape that they pressed and released themselves. The tape generated so much interest that Candlebox became the subject of a label bidding war before signing their Maverick deal. Now with the release of their debut disc, the guys feel ready to let the rest of the world in on their musical magic.

"It's a long way from releasing your own songs to being on a big label," the vocalist said. "But we're ready. We've been working for years to get this chance, and we're ready."



SOULS AT ZERO

Here's a new one for ya. How often have you known a band with a couple of major label releases already under their belts that virtually chooses to disavow their past, change their name, leave their label and start life all over again? Kinda sounds like the plot for some grade-B sci-fi flick, don't it? Well, such is the case for Souls At Zero, who in an earlier life were known as Wrathchild America and had two critically acclaimed albums on Atlantic Records. Now vocalist/bassist Brad Divens, guitarists Jay Abbene and Terry Carter and drummer Shannon Larkin have toughened up their image and sound and emerged with a "debut" album, **Souls At Zero**.

"After we left Atlantic, we really had to struggle to survive," Divens said. "One day I happened to think of a line from a Clive Barker story, 'souls wandering around at zero.' It just fit us. We had undergone some changes in our attitude and music, so it just made sense for us to change our name too."

The stark, almost bleak attitudes that pervade virtually every tune on the band's latest release indicate just how tough it can be for anyone (rock and roll bands included) who are struggling to survive in these harsh economic times. Songs like *Hardline* and *Grey World* are powerful showcases not only for the group's razor-edged musical attack, but also for their scathing views of life. This is slice-of-life reality provided with a strong rock and roll beat—heady stuff to say the least.

"We just took all the anger we had and directed it through music," Larkin explained. "It's much like the sound a pig would make that had been stuck with a very large needle, then hog-tied, and sliced with a razor between the nostrils."

SOULS AT ZERO



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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

Paul Gilbert and Eric Martin of Mr. Big are *Rate-A-Video* pros as they really get into a Siskel and Ebert mode, carefully reviewing each video clip and the music as if they were movie critics. It's like they do this for a living, or, they just watch much too much television.

What The Hell Have I, *Alice In Chains*

Eric: God, is this video on every minute or what?! I think I've seen this a hundred times. The singer looks like the devil in this one.

Paul: Sounds like they mean it. (laughs) Well, I like the sound of the band.

Eric: It's pretty good, but I'm still listening to *Would?*. They seem to put out a new song every month. I do like it, though.

Paul: I don't know, it's pretty cool, I guess. The stuff I'm listening to now is so far removed from that. It's style is a lot different than is usually on my headphones.

Two Steps Behind, *Def Leppard*

Eric: I've seen this video just once and I love it. That one scene that is almost like a time lapse...

Paul: Where everybody is walking backwards and he's walking forwards.

Eric: I always liked their videos, I like the ones like this one, up close, like the one for *Love Bites*.

Paul: It struck me that Def Leppard have so many videos that this one almost runs into the other ones. All of their videos, even the ones in the past, are great. That one where Joe Elliott is strapped to some big thing and the bombs are going off around him; while that might seem cheesy now, for that time it was mindblowing.

Eric: I don't think I've ever been in a band that had a big enough budget to do anything like this. The song? I love this stuff.

Paul: I like this because all the tones in it are real natural, it doesn't have a big synth bass. And I've always liked Joe Elliott's voice, I've been a Def Leppard fan since the first album.

Cherub Rock, *Smashing Pumpkins*

Eric: I like it already, the way they lit up the forest. I like location shots, like *Hunger Strike* by Temple Of The Dog where they're with the trees.

Paul: Sounds very Sabbath.

Eric: It looks like the old movies from a *Wonder Years* episode.

Paul: (in a mock southern accent) This must be one of those alternative bands we

keep hearing about. My favorite thing is the guitar tone, it has a Black Sabbath-ish riff, but the video is kinda cool too. It's all psychedelic and wacky. What more can you want.



Mr. Big's Paul Gilbert and Eric Martin: "Tool's *Sober* doesn't sound like a happy, cheerful song."

Sober, *Tool*

Paul: This doesn't sound like a happy, cheerful song.

Eric: This is interesting, is this claymation? This is great. (After watching for a while) What's in the box!!

Both: What's in the box! What's in the box!

Eric: Is something going to happen? It reminds me of Metallica's video for *The Unforgiven* but in clay.

Paul: Well, it definitely adds a new dark dimension to the song. This might mean more if I could understand the lyrics.

Ain't No Shame, *Brother Cane*

Paul: I remember seeing this one and digging it. The guitarist reminds me of Pat Travers. It reminds me of that Foghat era, a *Fool For The City* type of time.

Eric: Yeah, or something from (Aerosmith's) *Toys In The Attic*.

Paul: That guy must have a million Les

Paul guitars, there's a new one in every shot.

Eric: It's good except you can tell they used one of those train-track dollies that Paul doesn't like.

Down Deep In The Pain, *Vai*

Paul: (After the opening scream) Oh no.

Eric: I saw these guys on the *Tonight Show*. I like the singer, it's strange but...It's total shock value. I like it though. The singer has this scratchy hard heavy metal voice and then he's got a Kip Winger kinda voice...

Paul: It does sound like Kip Winger... (jokingly) And he looks like Kip Winger too.

Eric: Ouch. (both are unusually speechless)

just watching the clip) Well, it's a lot different from Whitesnake, or David Lee Roth. He's definitely got a good band. You can definitely tell there's a Frank Zappa influence in there.

Paul: I like the intensity. And I like the way the intense parts of the video enhances the music with the fast edits and stuff.

The Mission, *Damn The Machine*

Eric: That's Rush.

Paul: Yeah. It's kinda cool. Like Rush with the Everly Brothers singing. (Eric looks over in bewilderment) Like a real mean Everly Brothers singing over Rush.

Eric: Or the Police.

Paul: Yeah, this is kinda cool. The video? I haven't noticed the video yet to be honest.

Eric: It reminds me of *Wild Palms*, that television show. I guess they are showing how people survive after the bomb, at least that's what I'm getting from it.

PHOTO: GAIL FLUG

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BY ANDY SECHER

SHOP

as I have in the past. My other passion is travel. I like to combine those two interests by going on nature safaris all over the world. Recently my family and I have been to East Africa and Nepal, and those were amazing trips. When you can take photographs of wildlife in their natural environment, it's just an incredible experience.

HP: Are there any places in the world

Each month we invite a rock star to sit down with us and discuss his interests outside of the rock realm. This month's visitor to the *Hobby Shop* is Rush's baseball-mad bassist, Geddy Lee.

RUSH'S GEDDY LEE

Rush's Geddy Lee isn't your average rock star. He doesn't look the part, act the part or sound the part when he talks. The soft-spoken bassist is in many ways the antithesis of the fast-living, fast-talking, slow-thinking rock stereotype. Even when it comes to his hobbies Geddy is a little apart from the norm. His passions include baseball, photography and travel, all of which he works into Rush's hectic work schedule. Now, with the release of a new album, **Counterparts**, Lee and bandmates Neil Peart (drums) and Alex Lifeson (guitar) will have to temporarily put their hobbies on the back burner as they concentrate on the group's six-month world tour; but prior to doing so, Lee provided us with some special insights into his free-time pleasures in this month's installment of *Hobby Shop*.

Hit Parader: Geddy, your passion for baseball has been well noted; you even sang the Canadian national anthem at this year's all-star game. Do you collect baseball memorabilia?

Geddy Lee: As a matter of fact I've got quite a collection of rare autographed baseballs. The most valuable ones I have include a ball that has the signatures of both Lou Gehrig and Babe Ruth. I also have a ball signed by Ty Cobb, and I recently picked one up that was signed by Cy Young.

HP: Those are all stars of baseball's past. Do you collect items from today's stars as well?

GL: I have some, but I think I'm more attracted to the items from the stars

from an earlier era. I've been lucky to get to know quite a few of today's players and it's great that some of them have as much respect for Rush as I have for baseball.

HP: How did you land the gig of singing your national anthem at this year's all-star game.

GL: I was asked to do it; it was really that simple. I had been asked to do it before at various games, and I just didn't want to. But when the chance came to do it at the all-star game, and to visit Camden Yards, the new stadium in Baltimore, I couldn't resist. The funny part was that I was really very nervous. I thought that after performing for so many years I couldn't get nervous anymore. But standing in front of 50,000 people, and knowing that a few hundred million more are watching on TV does get to you a little. But it was fun.

HP: What other hobbies do you have?

GL: I've always had a passion for photography, but recently I haven't worked with my cameras as much



you haven't traveled to yet, especially on tour with Rush?

GL: Actually, there are a lot of places we haven't been to yet. We've never played in South America, which is kind of surprising since that's already been proven to be a fairly strong rock and roll market. And aside from Japan, we really haven't played the Far East. That also has opened up in recent years.

What happens is that we try and limit our tours to about six months, and during that time we try to give ourselves a little time off. We don't want to burn ourselves out, which is something we came close to doing about ten years ago. When you limit yourself like that, you basically have time to tour North America, Europe and Japan—the places where you know you have a strong fol-

lowing. The chances to get anywhere else are very limited just because of time.

HP: With **Counterparts** it seems that Rush has a more energetic and straightforward sound. Was that done with your stage work in mind?

GL: I don't think we ever think about the way a song will sound on stage when we're in the studio. Those are two entirely different places for us. Perhaps Neil limits some of his drum parts because he wants to be able to reproduce them live. An album like this is a little more straight-forward for us because we turned away from some of the technology we've utilized on the last few records. It's still very much a Rush album, but there has been that slight change; it was just something we felt like doing.

HP: You're coming up on your 20th Anniversary in Rush. How does that fact sit with you?

GL: I find it both amazing and a little over-

Alex Lifeson (left) and Geddy Lee: "The most valuable baseball I own is signed by both Lou Gehrig and Babe Ruth."

whelming. I guarantee you when we first started we had no idea we'd be around this long. But I think we've created a body of work that we're very proud of. Even some of the songs and albums that I didn't particularly like when we were working on them, for whatever reason, I now can listen to and realize there's something good there. 20 years is a long time, and to think that we're still as vital and as hungry as ever, and that we may be making the best music of our lives at the moment, is very rewarding.

INDIE REVIEWS

MORGOTH, ODIUM

Odium is the third album release of Morgoth, a metal mad quintet that is fast emerging as Germany's premier exponent of Doom Metal. But unlike many of their death defying musical brethren, Morgoth seem interested in providing their listeners with more than mind-numbing riffs and hell-bent vocals. It's not that there's much subtlety in such tunes as *The Art Of Sinking*, *Drowning Sun* and *War Inside*, but these guys do manage to infuse their metal histrionics with just enough technical innovation and musical creativity to keep things moving along at a sprightly and engrossing pace.

Rating: ****

with a degree of aggression that borders on the downright stupefying. No, such new songs as *Corpse Under Glass* and *Enthralled To Serve* will never make it to radio or MTV, but they just might convince any future Charles Mansons out there that they're on the right track.

Rating: **

GRAVEYARD RODEO, SOWING DISCORD IN THE HAUNTS OF MAN

The swamps in and around New Orleans have been the setting for many a legend and fable throughout mankind's history. Most of those tales center around beasts and behemoths that inhabit that inhospitable tract of

point of this musical exercise, isn't it?

Rating:***

SENTENCED, NORTH FROM HERE

Finland in winter is cold, dark and brooding. It's the suicide capitol of the world due to the endless nights and bone-chilling cold. From such an up-beat environment emerges *Sentenced*, a band that takes depression to new depths. It seems certain that if you put their latest album (and first U.S. release) **North From Here** on your disc player on a bright summer's day, the sky will turn dark within seconds. That's the kind of power this hell-bent quartet possesses. Songs like *My Sky Is Darker Than Thine* and *Awaiting The Winter Frost* provide all the insight you'll need to the mind set of these Norse rockers. Let's face it, the Beach Boys they ain't.

Rating:***

KILLING ADDICTION, OMEGA FACTOR

Are any of you careful readers out there beginning to get the impression that Death Metal has really taken hold of the indie marketplace? It seems like each



Morgoth: Great doom and gloom metal.

MORPHEUS DESCENDS, RITUAL OF INFINITY

We're quite sure that the members of Morpheus Descends would be happy as hell to know that their album, **Ritual Of Infinity**, is one of the heaviest, sickest most continually perverted discs to have crossed our desks in quite some time. It's not that these East Coast rockers seem to have a morbid fixation with death and off-beat religious practices; it's more that they present their tales of woe and pain

land. While those stories may be myth, there's no denying that *Graveyard Rodeo* have emerged from the Louisiana swamps with a sound as terrifying as anything legend may have concocted. On their **Sowing Discord In The Haunts Of Man**, these hard core rockers have gone totally over the edge. One would be hard pressed to even find a shred of normalcy on such songs as *Stone Wall*, *The Crematory* and *As Bodies Lie*, but that's kind of the whole

month more and more doom merchants are emerging on the scene from all over the world. This time we sojourn down to Florida to learn about **Omega Factor**, the new album from *Killing Addiction*. Yes, this is another up-beat, collection of happy-go-lucky tunes like *Dehumanized*, *Altered At Birth*, *Impaled* and *Global Freezing* that's sure to brighten up your day. Hey, we've even gotten depressed writing this month's indie review column.

Rating: **

RATING SYSTEM *****= EXCELLENT ****= VERY GOOD ***= GOOD **= FAIR *= POOR

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COMPILED AND EDITED BY ANNE LEIGHTON

THE STORY BEHIND THE SONG **ANTHRAX' ROOM FOR ONE MORE**

BY JENNIFER FUSCO

If there's a moral to the story behind Anthrax' new song, *Room For One More*, it's that you should be careful of how you live your life. You never know when your past is going to come back and haunt you.

Lead singer John Bush explains how the lyrics came about. "One day, Scott (Ian) and I were having

by their newfound faith, but "we were saying, imagine if that person was having a conversation with the devil," continues John, "and the devil was saying, 'We have room for one more here in hell. You're still coming in.' If you listen to the lyrics they kind of embellish that story. But we also were inspired by

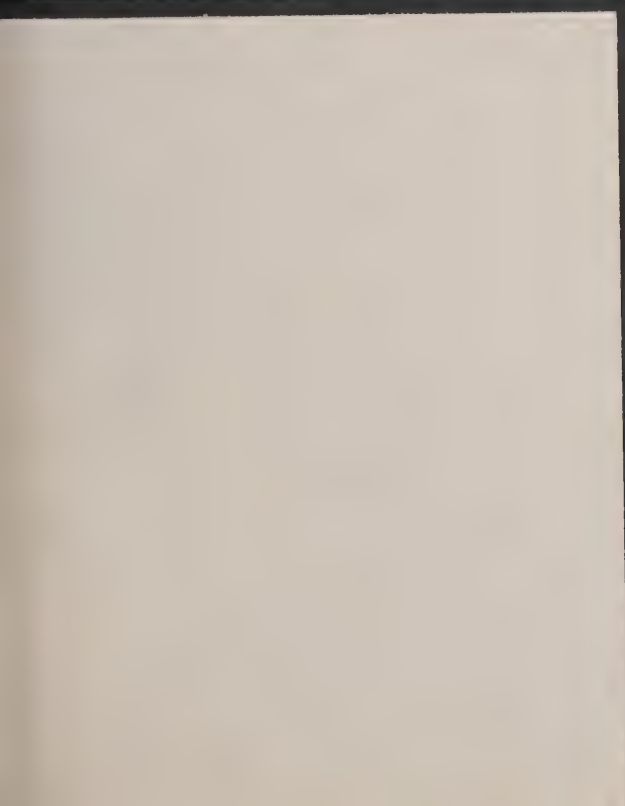


this conversation and kind of laughing about how sometimes these mass murderers get put on death row and as soon as they're convicted and in prison for a couple of years, they'll do an interview and they'll say they're a changed man, a Christian man now, they believe in God and all their faith is in the hands of the Lord and all that crap," he says, "and it's like, wait a minute. You're a committed murderer. You can't all of a sudden after a couple of years of feeling guilt or some kind of weird redemption, can't act like that didn't happen. You killed somebody."

So John and Scott took the subject a step further. These convicted felons may believe they'll be saved

karma and believing that whatever you do, in my opinion, comes back to you—whether it's a positive thing or a negative thing. I think that's the balance of life."

Although John doesn't mind explaining the "stories" behind Anthrax songs, he does encourage listeners to interpret the lyrics themselves. "I don't mind saying what inspired the idea for a song, but I also feel that if the song means something else to somebody and they get a certain thing from it, and that's completely different from what I just said, that's fine too," he states. "I think it's really important for lyrics to have several different meanings."





ROOM FOR ONE MORE

CHARLIE BENANTE
SCOTT IAN
JOHN BUSH
FRANK BELLO

As recorded by ANTHRAX

*Fix the mental, as if that changes anything;
your heart is cured now, you're normal once again.
On confession, you thought that's all it took
but redemption doesn't let you off the hook.*

*One of us
can't erase the past to change who he would be.
One of us—
on a whim—would act, then look for sympathy
not from me.*

Hear me say....

*One more
chance to believe in
that you can even the score.
One more
place at the table,
always room for one more,
room for one more.*

*Thinking evil, is that just your normal gig
fueled by hatred, happy as a stuffed pig?
You're so lonely, everyone around you reeks
of indifference, thriving in their apathy.*

*One of us
can't erase the past to change who he would be.*

*One of us—
on a whim—would act, then look for sympathy.
Not from me.*

Hear me say...

*One more
chance to believe in
that you can even the score.
One more
place at the table,
always room for one more.
One more
chance to believe in
that you can even the score.
One more
place at the table.
Always room for one more,
room for one more.*

*Your schism, my distress,
your failure is my success,
squeezed out, kept me down.
What goes around,
I can wait you out,
patience is my virtue.
Call it payback, call it proper grounds.
What goes around always comes around,
always comes around.*

Hear me say...

*One more
chance to believe in
that you can even the score.
One more
place at the table,
always room for one more,
room for one more,
always room for one more.*

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SAMPLE OF OTHER SHIRTS AVAILABLE NOT PICTURED

<p>AKT-10108 ACDC BACK IN BLACK</p> <p>BRO-AC200 ACDC COME AT YA</p> <p>NCM-T2171 ALICE IN CHAINS COLOURS</p> <p>NCM-T2172 ALICE IN CHAINS DIRT</p> <p>NCM-T2173 ALICE IN CHAINS BLEED THE FREAK</p> <p>NCM-T2174 ALICE IN CHAINS FOOT 7 WAY</p> <p>NCM-T2175 ALICE IN CHAINS LAY</p> <p>NCM-T2176 ANTHRAX BOOM BOOM</p> <p>NCM-T2177 BABES IN TONLAND COLOURS</p> <p>NCM-T2178 BAD RELIGION PUNK</p> <p>NCM-T2179 BAHAMAS BECAUSE OF THE</p> <p>NCM-T2180 BEASTIE BOYS COIN PHOTO</p> <p>NCM-T2181 BEASTIE BOYS GROUP PHOTO</p> <p>NCM-T2182 BEASTIE BOYS PEPPERS</p> <p>NCM-T2183 BEAVIS & BUTT-HEAD SINGER WORLD</p> <p>NCM-T2184 BIG DAWG CAR</p> <p>NCM-T2185 BLK-HEAD TOTO MASTER</p> <p>NCM-T2186 BULL DOG (THE) THOMAS</p> <p>NCM-T2187 BOWZARD HAWK (THE)</p> <p>NCM-T2188 BOWZARD HAWK (THE)</p> <p>NCM-T2189 BLACK FLAG - IN FEAR</p> <p>NCM-T2190 BLACK SABBATH DEVIL</p> <p>NCM-T2191 BLOND NAIL ON SMOULGEY FACE</p> <p>NCM-T2192 BOB MARLEY LOVE</p> <p>NCM-T2193 BOB MARLEY LOVE</p> <p>NCM-T2194 BOB MARLEY LOVE</p> <p>NCM-T2195 BOB MARLEY LOVE</p> <p>NCM-T2196 BOB MARLEY LOVE</p> <p>NCM-T2197 BOB MARLEY LOVE</p> <p>NCM-T2198 BOB MARLEY LOVE</p> <p>NCM-T2199 BOB MARLEY LOVE</p> <p>NCM-T2200 BOB MARLEY LOVE</p>	<p>BRO-BO3000 BON JOVI</p> <p>BRO-BO3001 BON JOVI</p> <p>BRO-BO3002 BON JOVI</p> <p>BRO-BO3003 BON JOVI</p> <p>BRO-BO3004 BON JOVI</p> <p>BRO-BO3005 BON JOVI</p> <p>BRO-BO3006 BON JOVI</p> <p>BRO-BO3007 BON JOVI</p> <p>BRO-BO3008 BON JOVI</p> <p>BRO-BO3009 BON JOVI</p> <p>BRO-BO3010 BON JOVI</p> <p>BRO-BO3011 BON JOVI</p> <p>BRO-BO3012 BON JOVI</p> <p>BRO-BO3013 BON JOVI</p> <p>BRO-BO3014 BON JOVI</p> <p>BRO-BO3015 BON JOVI</p> <p>BRO-BO3016 BON JOVI</p> <p>BRO-BO3017 BON JOVI</p> <p>BRO-BO3018 BON JOVI</p> <p>BRO-BO3019 BON JOVI</p> <p>BRO-BO3020 BON JOVI</p> <p>BRO-BO3021 BON JOVI</p> <p>BRO-BO3022 BON JOVI</p> <p>BRO-BO3023 BON JOVI</p> <p>BRO-BO3024 BON JOVI</p> <p>BRO-BO3025 BON JOVI</p> <p>BRO-BO3026 BON JOVI</p> <p>BRO-BO3027 BON JOVI</p> <p>BRO-BO3028 BON JOVI</p> <p>BRO-BO3029 BON 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SILK WALL HANGINGS \$10.95

CTLG #	ARTIST	DESCRIPTION
WH472	AC/DC	ARE YOU READY
WH450	AEROSMITH	
WH456	CHILI PEPPERS	CHILI PEPPERS
WH754	CULT	SONIC TEMPLE
WH700	CYPRRESS HILL	MORRISON FACE
WH787	DOORS	
WH787	FAITH NO MORE	
WH672	GRATEFUL DEAD	SKULL & ROSES
WH673	GRATEFUL DEAD	STEAL YOUR FACE
WH835	GRATEFUL DEAD	SPIRAL RACES
WH818	GUNS & ROSES	SKULL & HAT
WH830	GUNS & ROSES	ILLUSION
WH832	GUNS & ROSES	DAGGERHEART
WH837	GUNS & ROSES	FOUR ACES
WH867	GUNS & ROSES	CARICATURE
WH839	GUNS & ROSES	COLLAGE
WH848	GUNS & ROSES	GUNS & ROSES
WH828	GWAR	LOGO ART
WH871	HOUSE OF PAIN	FINE MALT LYRICS
WH833	IRON MAIDEN	LOGO
WH845	IRON MAIDEN	CHAINS
WH864	IRON MAIDEN	FEAR OF THE DARK
WH868	IRON MAIDEN	BE QUICK
WH451	JIMI HENDRIX	BURNING GUITAR
WH840	JIMI HENDRIX	STANDING
WH858	KISS	4 FACES
WH732	KISS	DESTROYER
WH647	LED ZEPPELIN	SWAN SONG
WH668	LED ZEPPELIN	COLLAGE
WH810	LED ZEPPELIN	AIRSHIP
WH754	MOTLEY CRUE	DR. FEELGOOD
WH833	MOTLEY CRUE	DECADE
WH704	OZZY & RANDY	TRIBUTE
WH724	OZZY OSBOURNE	NO RED
WH861	PINK FLOYD	PISTOL
WH837	RUSH	STARMAN
WH456	SLAUGHTER	STICK IT TO YA
WH803	TESTAMENT	SOULS OF BLACK
WH873	TESTAMENT	FALLEN ANGEL
WH868	UGLY KID JOE	UGLY KID
WH816	WARRANT	CHERRY PIE

LONG SLEEVE SHIRTS \$20.95

AEB1101	AEROSMITH	LOGO
LS1756	ALICE IN CHAINS	CHESIRE
BEA0011	BEASTIE BOYS	CHECK YOUR HEAD
LS1748	BLACK CROWES	TARGET
ML013	BLACK FLAG	BREAKDOWN
ML021	BLACK FLAG	FAMILY MAN
GEM-5505	BOB MARLEY	SONGS OF FREE
CB208	CANNIBAL CORPSE	CANNIBAL CORPSE
CAS202	CARCASS	DEFINITIONS
CPB1103	CHILI PEPPERS	TWO HEAD
NCM-C194	CRAMPS	DO HEAD
GEM-5514	CYPRRESS HILL	RED SKULL
DLB1101	DEF LEPPARD	
DCD209	DEICIDE	LEGION-PENTAGRAM
GEM-5596	DEPECHE MODE	CIRCLE
GEM-5587	DEPECHE MODE	FAITH
LS1747	DINGSOUR JR.	CASTLE
LS1844	HELMET	TARGET
GEM-5513	HOUSE OF PAIN	FML
GEM-5524	IRON MAIDEN	MONSTER
GEM-5524	IRON MAIDEN	BRING DAUGHTER
HEN0095	JIMI HENDRIX	PHOTO/LOGO
KJ01215	KISS	4-PHOTOS
LED0157	LED ZEPPELIN	KNIGHT
NPM204	NAPALM DEATH	
NCM-C160	NEDS ATOMIC DUSTBIFFOODER	
OB1206	OBITUARY	STACK OF SKULLS
OSB0215	OZZY OSBOURNE	TATTOO
PNW0220	PANTERA	VILLAGER DISPLAY
NCM-C1396	PEARL JAM	ALIVE
PR023	PRIMUS	FLIP FIGURE
RB1101	RAGE AGAINST MACH	POWER GUN
RMW1101	RAGE AGAINST MACH	LOGO
RAM0440	RAMONES	MONDO BIZARRO
SEP203	SEPUULTURA	POSSE
LS1749	SKINNY PUPPY	LOGO
NCM-C220	SOCIAL DISTORTION	LOGO
U-2023	U-2	ACHTUNG BABY
GEM-5471	UGLY KID JOE	UGLY KID

DOC MARTIN SHOES

NO HALF SIZES



3 HOLE
\$89.95

8 HOLE
\$89.95

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FOR FULL CATALOG.

All COD's Add \$5.00

Prices Subject to Change.

No Canadian COD's.

Send Cash At Own Risk!

Please Have Credit Card
And Order Info Ready
Before You Call.

COLOR SILK WALL HANGINGS \$12.95

WH883	AEROSMITH	AERO FORCE
WH894	BEAVIS & BUTTHEAD	
WH895	BEAVIS & BUTTHEAD	SLING
WH885	PORNO FOR PYROS	ROCKET
WH881	POT LEAF	
WH880	SOUL ASYLUM	
WH874	STONE TEMPLE PILOTS	
WH875	SUICIDAL TENDENCIES	
WH876	ZIG ZAG MAN	

TYE DYE WALL HANGINGS \$14.95

WHTD16	BEAVIS & BUTTHEAD	
WHTD6	BOB MARLEY	POTHEAD
WHTD15	CYPRRESS HILL	
WHTD55	GRATEFUL DEAD	
WHTD3	JIMI HENDRIX	
WHTD2	LED ZEPPELIN	
WHTD9	PINK FLOYD	DARK SIDE
WHTD10	ZIG ZAG MAN	

HOODED LONG SLEEVES \$24.95

ACL022	AC/DC	BIG CANNON
ANL024	ANTHRAX	SODIUM PENATHAL
BEA0813	BEASTIE BOYS	ELPHANT
BUN010	BLIND MELON	SUNBURST
BLJ021	BON JOVI	JOHN ELVIS
73010	CYPRRESS HILL	TRIAL
5120	CYPRRESS HILL	JESTER
FLN015	FAITH NO MORE	MIDNIGHT COWBOY
FBL0218	FISHBONE	DOLPHIN
7390	FUNKDOOBIEST	BOW WOW
GRU070	GUNS & ROSES	DONT CRY
6090	HOUSE OF PAIN	SHEILD
7380	HOUSE OF PAIN	BULLDOG
KCC0802	ICE CUBE	RED PHOTOLOGO
LHL022	LEMONHEADS	DRUG BUDDY
MLD027	MEGADETH	VIC PUNKER
MTL048	METALLICA	RAVEN
MLD020	MINISTRY	PHOTO
NAU0816	NAUGHTY BY NAT.	TERMINATOR
PAN0803	PANTERA	GROUP PHOTO
PR0815	PRIMUS	STURGEON
RDL003	RADIOHEAD	SUITS
SLD012	SOUNDGARDEN	INDIAN DANCER
5650	SPIN DOCTORS	SWIRL
7410	SPIN DOCTORS	HARLEQUIN
SRU0148	STEVE RAY VAUGHN	U-2
U-20804	U-2	ZOOPOPA/LOGO
5600	WHITE ZOMBIE	ROUTE 666
7420	WHITE ZOMBIE	BLUE MONSTER

NECKLACES \$7.95 + PINS \$5.95

PLEASE SPECIFY

ACD112	AC/DC	LOGO
AER111	AEROSMITH	WINGS
ANT126	ANTHRAX	LOGO
BCR092	BLACK CROWES	LOGO
BCT553	BOY COUNTRY	LOGO
BEA562	BEASTIE BOYS	LOGO
BIL523	BILLY IDOL	LOGO
BL5183	BLACK SABBATH	LOGO
CCF182	CORR CONFORM	RADMAN
CIN124	CINDERELLA	LOGO
CLT502	CULT	SONIC TEMPLE
CP4704	CYPRRESS HILL	LOGO
CUR1172	CURE	LOGO
DFL802	DEF LEPPARD	LOGO
DRS522	DOORS	LOGO
FFH119	FISHBONE	LOGO
FHS119	FISHBONE	FISH
FMM188	FAITH NO MORE	ANGEL DUST
GOD154	GRATEFUL DEAD	STEAL YOUR FACE
GNR102	GUNS & ROSES	CIRCLE & CROSS
GWRS04	GWAR	SKULL LOGO
HP0707	HOUSE OF PAIN	FML
ICT545	ICE-T	LOGO
INX527	INKS	COLOR LOGO
JHX509	JIMI HENDRIX	LOGO
K512	KISS	LOGO
LZ503	LED ZEPPELIN	SWAN
MCR161	MOTLEY CRUE	PENTAGRAM
MDE101	METALLICA	LOGO
MEI107	METALLICA	DAMAGE INC.
MEI126	METALLICA	LOGO
MD0535	MOTORHEAD	FACE
NRV805	NIRVANA	LOGO
OZY508	OZZY	LOGO
PAN551	PANTERA	LOGO
PAN558	PANTERA	POT LEAF
PR1547	PRIMUS	LOGO
RHC204	CHILI PEPPERS	LOGO
RHS524	RANDY RHODES	LOGO
RHS501	RUSH	STARMAN
SCS511	SCORPIONS	LOGO
SL131	SLAYER	LOGO
SLF703	SLAUGHTER	LOGO
SNG186	SOUNDGARDEN	LOGO
SVR192	STEVE RAY VAUGHN	LOGO
ST517	SUICIDAL TEND.	LOGO
TS133	TESTAMENT	LOGO
UKJ705	UGLY KID JOE	UGLY KID
U2560	U-2	LOGO
VHN531	VAN HALEN	LOGO
WAR157	WARRANT	LOGO

SHORTS \$20.95

RCK0015	METALLICA	
RCK0025	MOTLEY CRUE	
RCK0055	ANTHRAX	
RCK0095	SLAYER	
RCK0115	POISON	
RCK0155	PINK FLOYD	
RCK0165	VAN HALEN	
RCK0175	CURE	
RCK0185	FISHBONE	
RCK0195	GRATEFUL DEAD	
RCK0215	AC/DC	
RCK0225	SOUNDGARDEN	
RCK0245	FAITH NO MORE	
RCK0255	RUSH	
RCK0265	BLACK SABBATH	

BASEBALL CAPS \$15.95

TOC301	TOOL	
45520	HOUSE OF PAIN	
BLH003	BON JOVI	
DH005	DINOSAUR JR.	
OPH004	DEEP PURPLE	
MH012	MINISTRY	
RDH001	RADIOHEAD	
SGH010	SOUNDGARDEN	

SWEATPANTS \$23.95

SWP22	CYPRRESS HILL	
SWP26	HOUSE OF PAIN	
SWP27	SCORPIONS	
SWP28	IRON MAIDEN	
SWP29	ICE CUBE	
RCK001P	METALLICA	
RCK002P	MOTLEY CRUE	
RCK005P	ANTHRAX	
RCK009P	SLAYER	
RCK010P	CINDERELLA	
RCK011P	POISON	
RCK012P	WARRANT	
RCK015P	PINK FLOYD	
RCK016P	VAN HALEN	
RCK017P	CURE	
RCK018P	FISHBONE	
RCK019P	GRATEFUL DEAD	
RCK021P	AC/DC	
RCK022P	SOUNDGARDEN	
RCK023P	GUNS & ROSES	
RCK024P	FAITH NO MORE	
RCK025P	RUSH	
RCK028P	MINISTRY	
RCK029P	BLACK SABBATH	
RCK031P	MEGADETH	
RCK005P	ANTHRAX	
RCK007P	GUNS & ROSES	
RCK009P	SLAYER	

JAMS / SHORTS \$23.95

NCM-C216	ALICE IN CHAINS	LOGO SHORTS
DIR-CBL51	CANNIBAL CORPES	LOGO JAMS
GEM-4780	CYRESS HILL	TRIBAL JAMS
DIR-DCD503	DEICIDE	LOGO JAMS
NCM-C230	EASY-E	LOGO SHORTS
GEM-4782	FUNKDOOBIEST	BOW WOW JAMS
GEM-9501	HOUSE OF PAIN	FML JAMS
GEM-9781	HOUSE OF PAIN	BULLDOG JAMS
DIR-NPM505	NAPALM DEATH	LOGO JAMS
NCM-C120	NWA	LOGO SHORTS
DIR-DBT504	OBITUARY	SKULL LOGO JAMS
DIR-SEP02	SEPUULTURA	LOGO JAMS
NCM-C2360	SKINNY PUPPY	LOGO SHORTS
GEM-9754	SNOW	LEPRACHAUN JAMS
NCM-C2119	SOCIAL DISTORTION	SKELLYT SHORTS
GEM-9763	SPIN DOCTORS	HARLEQUIN JAMS
GEM-9765	WHITE ZOMBIE	MONSTER JAMS
RCK0085	SLAYER	JAMS
RCK002J	SOUNDGARDEN	JAMS
RCK002J	GUNS & ROSES	JAMS
RCK002J	MINISTRY	JAMS
RCK003J	TESTAMENT	JAMS

BASEBALL CAPS \$11.95

SPC303	STONE TEMPLE PILOTS	
SCC301	SOUL ASYLUM	
C215	PEARL JAM	
45020	UGLY KID JOE	
47050	IRON MAIDEN	
CRY401	CBALAI	
DDCH41	DEICIDE	
42220	SKID ROW	
BNH004	BLIND MELON	
FNH004	FISHBONE	
SRH001	STEVE RAY VAUGHN	
GRH060	GUNS & ROSES	
MTH035	METALLICA	

POSTER \$6.25

FKY-1882	ALICE IN CHAINS	PHOTO
FKY-1883	ALICE IN CHAINS	PHOTO
FKY-5075	BEASTIE BOYS	PHOTO
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THUNDER KISS '65

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*Well, sweet little sista's high in hell,
cheat'n on a halogrand in a odyssey
holocaust.*

*Heart kick on tomorrow—
breakdown—*

*agony said "ecstasy" in overdrive.
She come a riding on the world—
Thunder Kiss'n 1965!*

—five, five, yeah!

*Livin' fast and dying young like a
endless poetry!*

*My motor-psycho nightmare freak
out inside of me.*

*My soul salvation liberation on the
drive.*

*the power of the blaster move me
faster*

.1965

—yeah, wow! Five, yeah, wow!

Demon-warp is coming alive in 1965

—five, five, yeah!

*Gimme that, gimme that now,
now, now—yeah! Roll 'n like a
supersonic,*

*another fool that gets down on it!
Pig sweat a million miles.*

I got a heart atomic style,

I make it look easy,

that's what I said.

*Blast of silence explodes in my
head—*

yeah, yeah, yeah!

*Gimme that, gimme that now,
step to the moonshine frenzy hail:
the resurrection!*

What's new pussycat;

can you dig the satisfaction?

*Well, you can't take it with you
but you can! in overdrive!*

*Yeah, some like it hot and twist'n,
1965*

*—yeah, wow! five yeah, wow!
demon warp is coming*

alive in 1965

—five five!

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ILLUSION IS REAL

TRIPP

As recorded by ENGINES OF
AGGRESSION

*Off from the gun we set out,
they say we were born to lose.
If you ain't down, then get out.
'cause this is the life we choose.*

*The illusion is real
goin' in for the kill.*

*Out in the night we mow 'em down,
throwing all thought to the wind.
Hey, now grab your Bible
'cause there is no doubt we've
sinned.*

*The illusion is real
goin' in for the kill.*

*Swearin' to God, they deserved it,
standin' on the wrong side of the
block
with machine-like ultra precision
Takin' lives by the clock.*

*The illusion is real
goin' in for the kill.*

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I will never be satisfied, I will never be satisfied

I will never be satisfied until it ends in tears.

I've gotta have more and more, what I got...

That's what they make money for, what I got...

I'll sell my soul like a whore, what I got...

I will never be satisfied, I will never be satisfied,

I will never be satisfied until it ends in tears.

I will never be satisfied, I will never be satisfied,

I will never be satisfied until it ends in fire.

The world spins round and round and round and round.

My life in pieces on the ground.

Some parts just can't be found.

I feel like I'm going to drown.

I've got no hopes and dreams, what I got...

I've got no ways and means, what I got...

What I have is a scheme, that's what I got...

I will never be satisfied, I will never be satisfied,

I will never be satisfied until it ends in tears.

I will never be satisfied, I will never be satisfied,

I will never be satisfied until it ends in tears.

I will never be satisfied, I will never be satisfied,

I will never be satisfied until it ends in tears.

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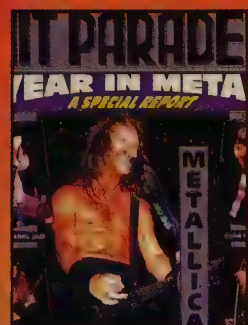
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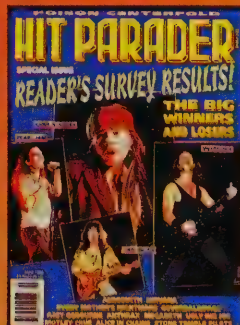
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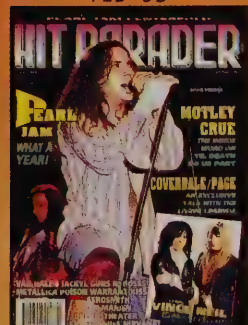
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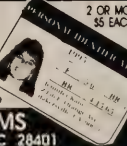
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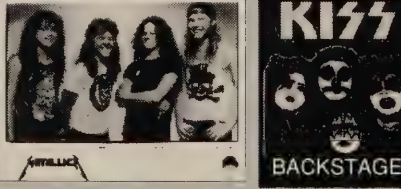
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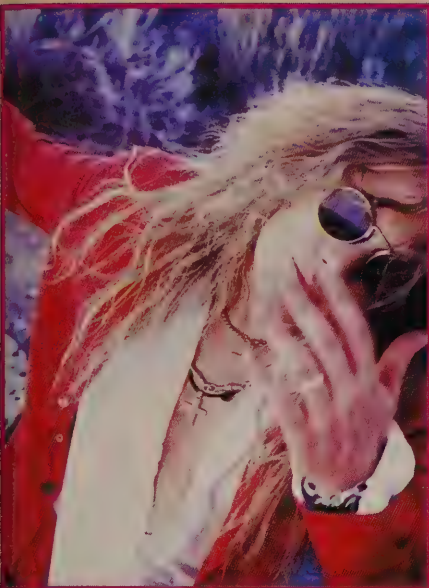
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ON PAGE 104.



WE ALL FALL DOWN

As recorded by BLUE MURDER

Well, Louie lost his daughter
down behind that shack.
The sweet brown sugar took her
and she did not make it back.
It's another form of suicide
now I know the reason why
I'm runnin',
yeah.

So if you see your sister tryin' to
hide her tracks
you just as well remind her
'cause she might not make it back.
It's another form of suicide.
No one knows the reason why
she's runnin'
far away.

And all the fools think they're wise
and the angels they cry
and the people they all gathered
round.
It was 9:25
when her body arrived.
And by noon she was down in the
ground.

And we all fall down
(You better look out)!

So if you see your brother
choking on the dope,
you just as well remind him
'cause he does not stand a hope.
It's another form of suicide
no one knows the reason why
he's runnin'
far away.

And all the fools think they're wise
and the angels they cry
and the people they all gathered
round.
It was 9:25 when his body arrived.
And by noon he was down in the
ground.

And we all fall down.

So if you see your mama
shakin' on the street,
your little sister's starving
and there ain't no food to eat.
She's looking for the dealer—
she's tryin' to find some crack.

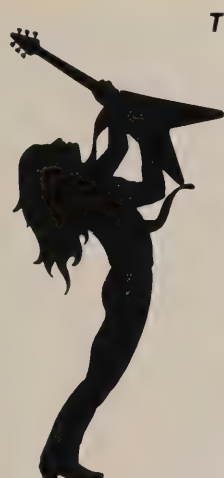
Well, tell your little sister
Mama won't be coming back...
another form of suicide.
No one knows the reason
why she's runnin' far away.

And all the fools think they're wise
and the angels they cry
and the people they all gathered
'round.
It was 9:25 when her body arrived.

And by noon she was down in the
ground.

And we all fall down,
and we all fall down,
and we all fall down
to the ground.
All we all fall down;
It's comin' to get ya,
just one more hit,
Just another hit—
You better look out
'cause the dealer's gonna get ya
You're going down.

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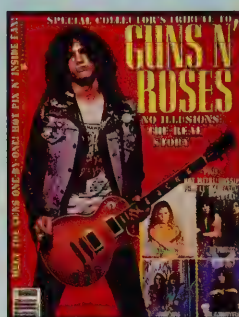
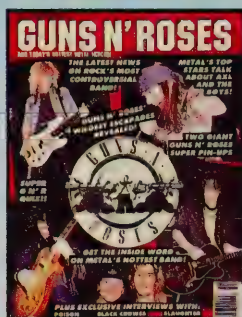
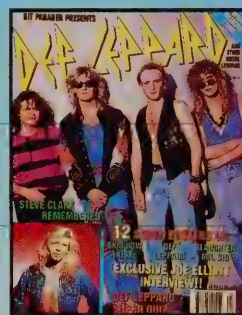
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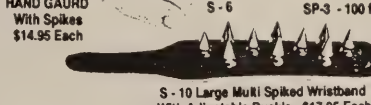
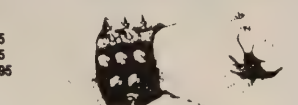
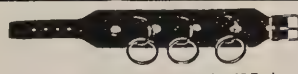
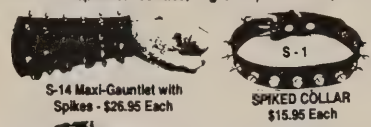
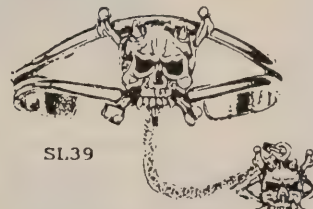
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Yes, it's that time again...time to throw away your inhibitions and cast aside your common sense in order to better appreciate the careful, critical analysis presented to you each and every month in *Hit Or Miss*.

FIGHT, WAR OF WORDS

Holy heavy metal, Batman, this sure isn't Judas Priest! If any of you were expecting Rob Halford's debut effort with his new band, Fight, to have even the slightest resemblance to the music he'd created over the previous two decades with the Priest beast, well, you can forget it! Fight is '90s metal, pure and simple, with roaring guitars, catchy choruses and Halford's over-the-top vocals in fine form. This is music with balls! Check out the band's first single, *Nail To The Gun*, or any other track from this snarling collection to learn that Halford's got plenty of fight left in him—as if you had a doubt about that.

HIT

MR. BIG, BUMP AHEAD

No one ever questioned the musical integrity of Mr. Big. Everyone knew that these West Coast rockers were all virtuosos on their instruments, and that they could come up with some of the best pop/metal tunes around—a fact proven

by the platinum success of their last album, *Lean Into It*. But what many questioned was whether Mr. Big was a one trick pony—could they keep delivering the hits album after album? With *Bump Ahead* the guys have proven that there was plenty more where *To Be With You* came from—but that they didn't have to rely on any formulas to hit it big



again. Check out *Colorado Bulldog*, *Price You Gotta Pay* or *The Whole World's Gonna Know* to get a sampling of what these guys do better than anybody.

HIT

LED ZEPPELIN, BOX SET II

How can anyone dare say anything bad about Led Zeppelin? That alone should

be a capitol crime in any nation on earth. But with that in mind, let the question be asked; what the hell do we need another boxed set of Zeppelin material for? Every major track was included on the first set (which, by the way came in two different formats, a four-disc "everything but the kitchen sink" collection, and the more successful two-disc "sampler") so what's left here? Yes, there are some nice collectibles for the real Zep die-hard in this package, as well as a smattering of B-sides and more obscure album tracks. But this whole thing stinks of "rip off" as if Page and Plant needed to line their pockets with more green. Believe us, this wasn't their idea—it was their label's!

MISS

MICHAEL SCHENKER, THANK YOU

Life hasn't been easy for Michael Schenker. The prodigal guitarist has gone through more than his fair share of ups and downs over the years. He's come tantalizingly close to big-time success on many occasions, first with the Scorpions, then with UFO and most recently with MSG. but somehow his mercurial personality and his failure to deliver the key radio track at the right time always seemed to prevent him from attaining his destiny. Now, however, it seems as if Schenker has given up chasing the brass ring. On his latest collection, *Thank You*,

the axemaster has unplugged and relaxed, delivering a stirring, sterling guitar showcase that will leave his dedicated cult of followers more than satisfied. It's different. but it's great.

HIT

DEF LEPPARD, RETRO-ACTIVE

You just had to guess that during Def Leppard's four-year long recording sessions, something had to be left on the cutting room floor. Hell, most bands would have had time to record four or five complete albums in the time it usually took the Leps to complete just one of their chart-topping efforts. Well, as if to prove that point, here comes *Retro-active*, a

fine collection of tunes that shows a slightly rougher, rowdier side to these legendary rockers. With most of the cuts featuring the late, great Steve Clarke, this album is something of a memorial as well, but that fact does little to obscure the timeless craftsmanship the Leps seem to utilize on each and every track.

HIT

METAL ACTION

NATIONAL TOP TEN

1. Nirvana, **In Utero**
2. Def Leppard, **Retro Active**
3. Blind Melon, **Blind Melon**
4. Stone Temple Pilots, **Core**
5. Aerosmith, **Get A Grip**
6. Smashing Pumpkins, **Siamese Dream**
7. White Zombie, **La Sexorcisto: Devil Music Vol. 1**
8. Soul Asylum, **Grave Dancers Union**
9. Pearl Jam, **Ten**
10. 4 Non Blondes, **Bigger, Better, Faster, More!**

HIT PARADER TOP TEN

1. Metallica, **Live Box**
2. Def Leppard, **Retro-Active**
3. Tool, **Undertow**
4. Nirvana, **In Utero**
5. Pearl Jam, **Vs.**
6. Jimi Hendrix, **The Ultimate Experience**
7. Candlebox, **Candlebox**
8. Savatage, **Edge of thorns**
9. Scorpions, **Face The Heat**
10. Robin Trower, **The Essential Robin Trower**

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METAL IN ACTION's MISSING IN ACTION REPORT

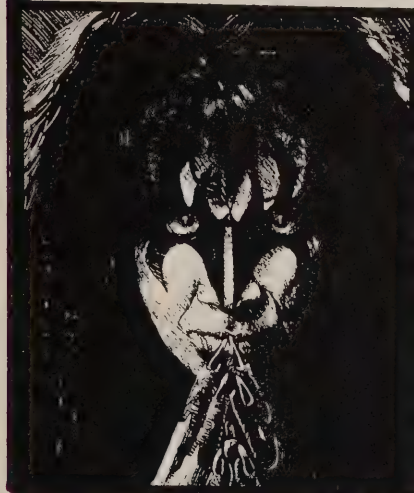
We thought we'd do something different this month, everyday we get letters wondering, "Where's my favorite band?" Here's an update.

After playing New Year's Eve in their hometown of Las Vegas, **Slaughter** are back at work writing and recording their third album. They hope to have it finished by the end of 1994. **Ronnie James Dio** is back on his own. After his short-lived tenure with Black Sabbath, Dio is rocking again with long-time drummer Vinny Appice, former World War III guitarist Tracy G., ex-Dokken bassist Jeff Pilson, and keyboardist Scott Warren. Dio's album **Strange Highways** is due in the stores January 26. **Queensryche** are still writing their masterpiece follow up to **Empire** which was released nearly four years ago. Their management firm told us they're used to their bands taking their time. "After all we manage Def Leppard!"



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709 David Bowie
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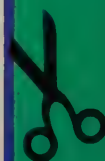
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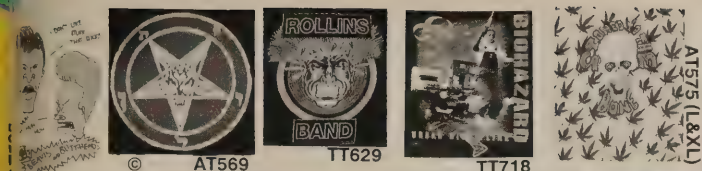
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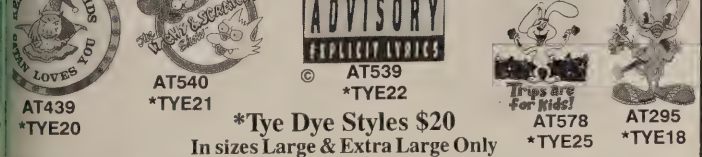
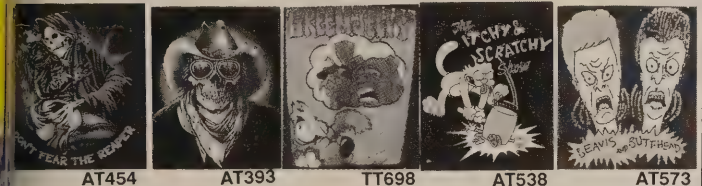
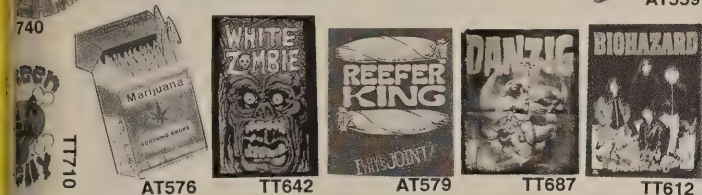
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GEARING UP

TECH TALK

BY JODI SUMMERS

John Sykes keeps a low profile. Through his time with Thin Lizzy, Whitesnake and Blue Murder, the guitar demon's output and visibility has been moderate; his aggressive yet melodic style has been a well kept secret among guitar aficionados. Now with the release of Blue Murder's second album, **Nothin' But Trouble**, Sykes heralds his return with some of his finest work to date. Recently we had the opportunity to sit down with the blond bomber and find out the secrets of his musical style.

Hit Parader: It's been four years between Blue Murder's debut album and **Nothin' But Trouble**, why the delay?

John Sykes: The album was recorded in my home studio in Los Angeles. It took me 18 months to build the studio but it was well worth the wait. I could take my time and not worry about the clock ticking. I did the whole album there, except for the mixing. I did it all with one twenty-four track console a Sony ATR 24 track board. I recorded it all on one reel, but it was a three reel mix for the most part.

HP: You recorded a lot of the album with your old band, Carmine Appice and Tony Franklin. How much was done with new bandmembers Tommy O'Steen, Marco Mendoza, Kelly Keeling and Nik Green?

JS: It was about half and half. Tony and Carmine were on most of it, the new guys I got fairly recently. The reason Tony and Carmine were on it was that they're the best people I've played with. They were the old band. It was an obvious thing.

HP: What guitars did you use on the various tracks?

JS: For the most part I used the black Les Paul custom that I always use. On *Itchycoo Park* I used a Takanini Roadster, but that was the exception as opposed to the rule. I prefer to depend upon my Les Paul.

HP: Is this the same Les Paul that you've relied on since your Whitesnake days?

JS: It's the same one I've had ever since I joined Thin Lizzy. It's the only guitar I've really ever played. I just know it so well, it's like one of the kids to me.

HP: How long have you had this guitar?

JS: I got it in 1979 or '80. I got it in Blackpool, England. I bought it used, but I remember when it was new. It was in a music shop window. I never had any

money or anything, but I loved that guitar. I'd think about it all the time and dream about it at night. Then one day I went to the store and it was gone. I thought, "Oh some lucky bastard's got it." As it happened, I was in a band with another guitar player and I went down to rehearsal and discovered that he bought it. That was a bit of a shock to

me, because I loved that guitar and was always jealous of him for having it. A year later he sold the guitar, I saw it in another store window, and I ended up buying it. Ever since, I haven't used very much else.

HP: Have you customized it at all?

JS: There was really no need to. I liked it the way it was.

HP: What do you like about the guitar?

"On the new album I mostly played the black Les Paul custom that I always use."

JS: I love the feel, the sound, the look, everything about it. I've always loved Les Pauls. I used to look at pictures of them and hope that I could buy one because they're great sounding guitars. They sound so full and sweet, it really compliments my playing style.

HP: How did you start playing guitar?

JS: I started playing guitar when I was fourteen years old, but I've been fascinated by the guitar as far back as I can remember. When I was a kid watching the tele back in England, there was a band called the Shadows. I distinctly remember the sound of the guitar. When I was twelve years old, I moved to Ibiza, Spain, with my step father, my mother, my uncle and my aunt, they went into partnership on this nightclub.

Sometimes they had bands come in, and my uncle went up and took this guy's guitar and started playing it. I'd never really seen him play, and it was incredible! I was totally overcome! I just went totally numb over the guitar. After that, I asked my uncle to play, play, play guitar all the time, and I'd listen to him and watch him. Then, every time I'd see a musician with a guitar walking down the street, I'd follow him so I could watch him and see what was going on. Finally,

my uncle gave me an old acoustic guitar, a Trombola. I couldn't believe it! I started playing and I wouldn't put it down. I picked stuff up from records.

HP: What was the first album you played to?

JS: The first album I ever owned was the Allman Brothers **Eat A Peach**. Somebody gave it to me. I was listening to stuff like


Zeppelin, Deep Purple, Cream, Johnny Winter, and playing along with that.

HP: When did you decide you wanted to make music your life?

JS: The minute I heard my uncle play. The minute that feeling came over me, I was totally obsessed. From there on I knew I was going to do it. All I did was sit around and play, from the minute I woke up I just wanted to be with a guitar and a record player. And I would just play and play.

HP: How did you hook up with Phil Lynott?

JS: I used to be with a band called Tygers of Pan Tang and we had a producer called Chris Tangerides. He was also producing Thin Lizzy, and I told him, "I'd like to join Thin Lizzy, would you give me a shot at it?" So he kept saying, "Yeah, I'll say something." But nothing happened. Months went by, and I never really thought anything of it. I ended up leaving the Tygers and going back to my mum's place. I had a phone call from MCA and they wanted one more single before they'd release me from my contract. So I said to Chris, "Why don't you call Phil and ask him if he'll do this single with me?" So he asked him and Phil said "Yes." So as soon as we got together we went to Ireland to record this single, a song called *Please Don't Leave Me* which we both wrote. We instantly hit it off and he asked me to join the band. It was like love at first sight. I loved Lizzy, joining the band was one of the highlights of my life.

A full-page portrait of John Sykes. He has long, wavy, light brown hair and is looking directly at the camera with a neutral expression. He is wearing a bright blue, double-breasted jacket over a dark shirt. He is holding a black electric guitar with a white pickguard and two humbucker pickups. The guitar has a white headstock with a logo. The background is dark and textured.

**JOHN
SYKES**

HIT PARADER

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

Pearl's new *FX-22D50* drum kit is the latest version of its popular *Forum* set, designed for beginners but featuring quality not often found in drum sets of equal, or even higher, price.

The *FX-22D50* is a basic five-piece kit, with a 22" x 16" bass drum, 12" x 10" and 13" x 11" power toms, and 16" x 16" floor tom, plus 14" x 6 1/2" chrome-plated steel snare drum. The shells are made of 9-ply of select mahogany, cross-laminated with staggered seams for greater strength and a sound that really resonates and projects.

Pearl's exclusive High Compression Shell Molding System ensures that specially formulated glue is absorbed into the pores of the wood at higher temperatures for more complete bonding and stability, while a hydraulic press in each mold applies enormous pressure to each shell to make sure it's of uniform roundness and thickness.

The *Forum*'s split lugs and bass drum claws are similar to those found on the pro-line *Masters* series of drums, while newly designed bass and tom holder brackets have a clean, sculptured look that's also highly functional. Bass drum spurs can be stored in a swept-back position.

Hardware supplied with the *FX-22D50* includes the S-680 snare stand, H-680 chain-drive hi-hat stand, P-680 bass drum pedal, and one C-680 cymbal stand—all stands are as solid as single-braced-leg

models can be. The bass pedal is extremely fast, with a strap drive and a footboard design patterned on the professional P-885. All stands have nylon sleeves at the tube junctions for better holding, and to prevent marring of the tubes and metal fatigue.

Smooth white heads are included on the batter and resonator sides of all drums, except on the snare—which has a

coated batter and clear snare head.

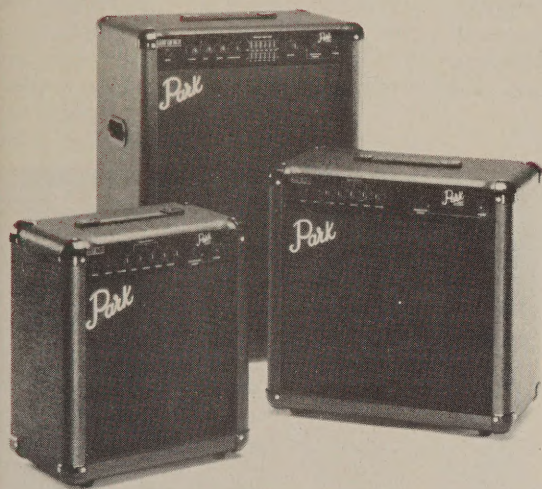
Pearl drums are among the best available, and are used and endorsed by all sorts of top-selling professional rock drummers. That a set of such quality can sell for a suggested retail price of \$960, like this one does, is rather amazing in this day and age. Check it out. For more info write **Pearl Corp.**, 549 Metroplex Drive, Nashville, TN 37211.



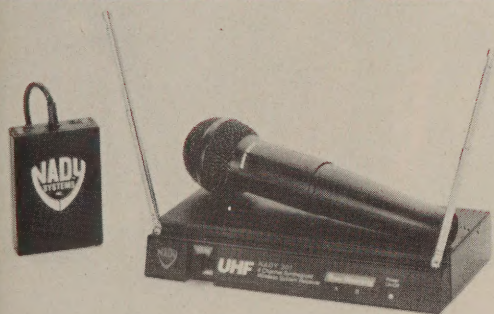
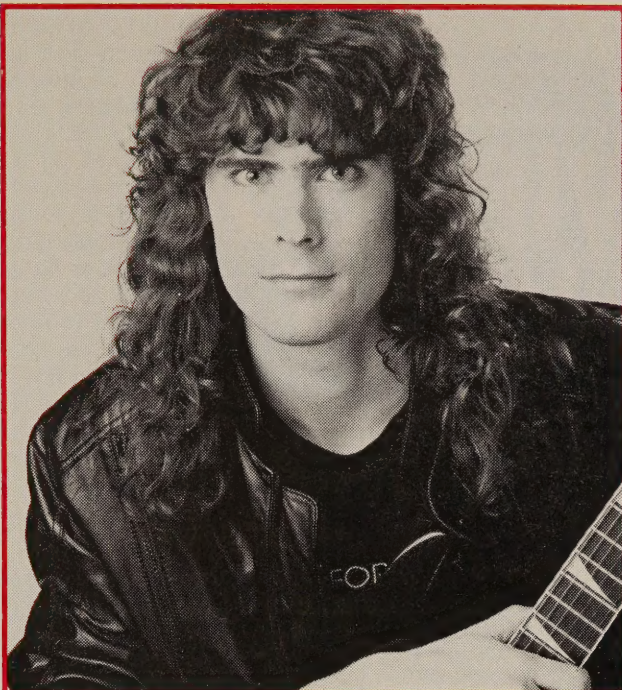
Drum Workshop's new *STAR* (Suspension Tuned Acoustic Resonance) System by **MAY** is a unique way to maximize drum resonance while also controlling a drum's decay, independent of muffling, tuning or otherwise messing with the drum's sound. Because the *STAR* System tunes a drum while also controlling its resonance, it lets drummers dramatically control and improve their sound, as no other mounting system can. The system's many exclusive features include a 360-degree Suspension Ring that uniformly balances the weight of the shell in an acoustically safe way that does not interfere with the drum's natural resonance, the way drilling a mount into the side of the shell does. It also accommodates all sizes and makes of drums, allows unrestricted positioning of drums, and allows you to change and tune heads without removing drums from holders or stands. This revolutionary idea carries a suggested retail price of \$89.95 per mount. For more info write **Drum Workshop**, 101 Bernoulli Circle, Oxnard, CA 93030.



Hal Leonard Publishing has released a unique new series of instructional tools for young rock musicians: combination books and cassettes or CDs devoted to **Beginning Metal Lead Guitar**, **Speed & Thrash Metal Drums** and other subjects. Troy Stetina, an internationally known author, teacher and guitarist, writes or co-writes most of them and plays on many of them too. The latest addition to the line of 8 titles is **Secrets To Writing Killer Metal Songs**, featuring songs from Stetina and singer Shauna Joyce's own album **Set The World On Fire**. All titles in the series sell for \$14.95 for book/cassette packages, and \$17.95 for book/CD packages. For more info write **Hal Leonard Publishing Corp.**, P.O. Box 13819, Milwaukee, WI 53213.



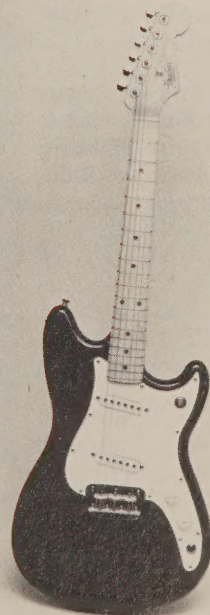
Marshall's new *Park* line of budget bass amplifiers has three new additions: the 15-watt *GB-15*, the 25-watt *GB 25*, and the 50-watt *GB 50*, all with separate bass, mid and treble controls, headphone jacks, and master volume controls. The *GB 50* also has a 6-band graphic EQ and variable compressor to tailor your sound. For more info write **Marshall**, 89 Frost St., Westbury, NY 11590.



Nady, one of the world's leaders in wireless microphone and sound systems, now offers the technological sophistication of UHF wireless available to more musicians and sound pros, with the new *301 UHF system*—the first with state of the art frequency synthesis and four user-switchable channels on the receiver and transmitter, all at a reasonable price. Compact and rack-mountable in its sleek metal case, it has True Diversity reception for drop-out-free performance, and patented audio commanding for superior signal-to-noise ratio and increased dynamic range. The *301* lists for \$799.95. For more info write **Nady Systems Inc.**, 6701 Bay Street, Emeryville, CA 94608.

Fender has gone back to the '50s to revive its old *Duo-Sonic* model, to bring vintage flair to the need for top-quality, low-cost guitars for you young players. With its short scale-length the *Duo-Sonic* is very easy to play, whether or not you're a beginner. Its new pickups, while basically staying faithful to the vintage *Duo-Sonic* single-pickup sound, have higher output and cover a wider spectrum of contemporary sounds. They come with a three-position toggle for pickup selection, and single master volume and tone controls. The non-tremolo bridge is designed for simplicity and strength. At its suggested retail price of \$259.99, the *Duo-Sonic* is **Fender's** lowest priced instrument.

In more expensive **Fender**-fun news, the company has joined up with another American pop-culture institution, to create the **Fender/Harley-Davidson 90th Anniversary Commemorative Stratocaster**, to mark the motorcycle giant's 90th birthday. Built in a limited edition of only 109 models, it features a chromed aluminum body, with the **Harley** name hand-engraved on its surface, and a detailed, etched **Harley** logo on the pickguard. The neck is top-grade bird's eye maple with the **Fender** and **Harley** logos silk-screened on the peghead, and there's an ebony fretboard with hand-engraved stainless steel markers. Nine of the 109 models were presented as gifts to **Harley-Davidson**; the other 100 are to be displayed and sold at selected **Fender** "Diamond Dealer" stores around the world. For more info on **Fender's Harley-Davidson Anniversary Strat**, the *Duo-Sonic*, and its wide range of other products, write **Fender Musical Instrument Corp.**, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 85258.



VIDEO VIEW

BY ANNE LEIGHTON

THE LATEST IN HOME ENTERTAINMENT

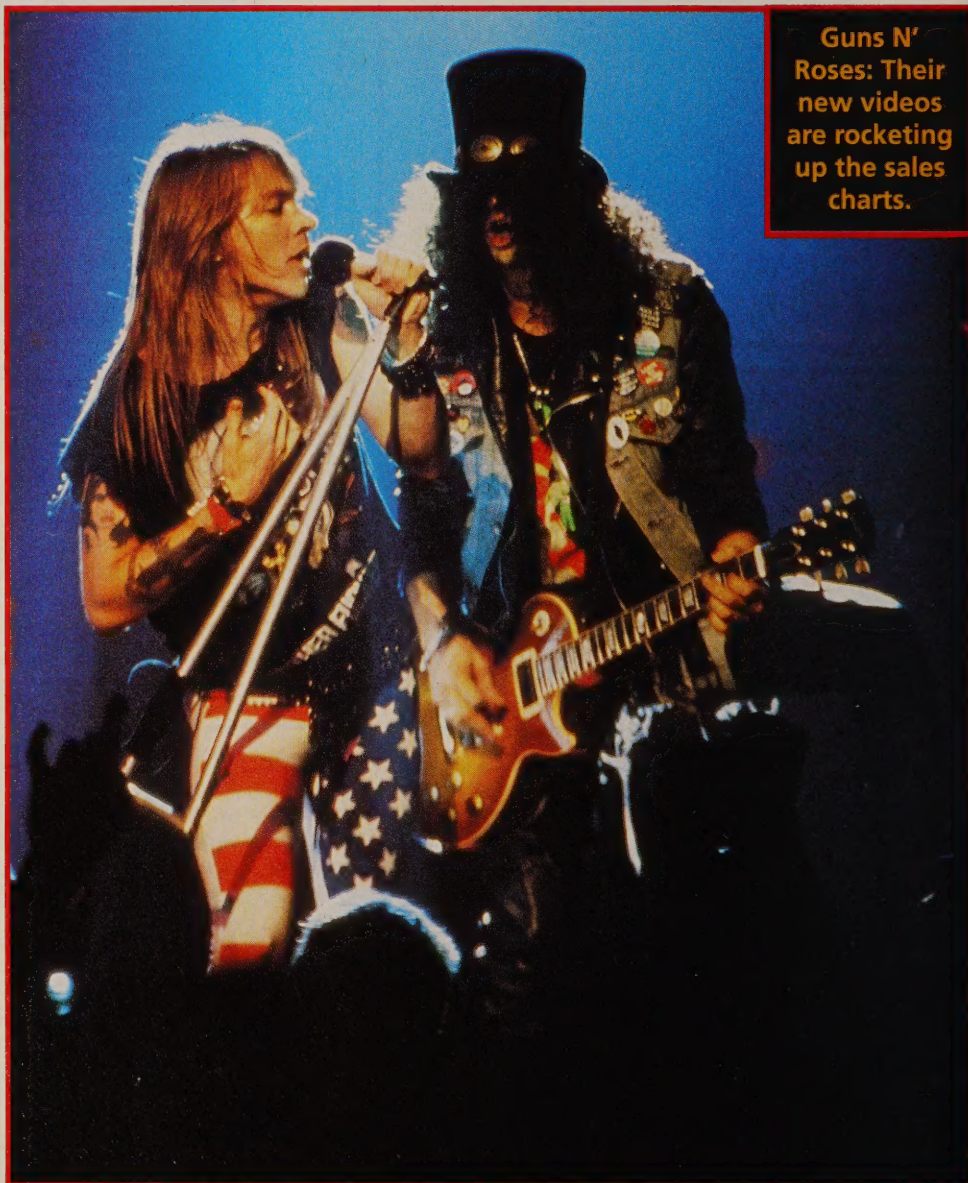
Every neighborhood has one mother who feeds chicken soup to her children when they're sick in bed. She'll overpamper and overdress them in the winter, bundling them up in sweaters, long underwear and thick jackets. If rock and roll had an overly generous mother, it would be Metallica, who overfeeds us with their new **Live Box Set**. In addition to containing two cassettes or CDs of live shows, Metallica have also given us two (!!!) videos. Video One is the first two hours and fifty five minutes of a 1992 San Diego show. Video Two has the last five minutes, 'cause a three hour show can't fit on one video tape. And then comes a two hour concert from Metallica's **...And Justice For All** tour, taped in good 'ol Seattle. But wait, Metallica bundles the package with a color booklet and real live t-shirt. Yes, siree, like Mom, Metallica makes sure we dress real well! The only flaw with this whole package is there's no chicken soup or good night hug! (\$49.95/Elektra Entertainment).

Look out for **Guns N' Roses MAKING F@*king Videos Part 1, Don't Cry** and **Makin' F@*ling Videos Part 2, November Rain**. Each 60 min. documentary is available in a combo with a T-shirt (\$35.95) or separately (\$14.98 each), and are the first official behind-the-scenes home videos ever available from Guns N' Roses. **Don't Cry** shows how that song developed from demo to its recorded versions. In addition, the video has G N' R's masterpiece *Coma* and their version of Elvis Presley's *Heartbreak Hotel*, and more. Diehard fans who've been trying to figure out what the song *November Rain* is about will find out by watching **Part 2**. (Geffen Home Video).

Red Hot Chili Peppers bassist Flea has an unorthodox instructional video, **Adventures in Spontaneous Jamming and Techniques**. It's unique 'cause Flea shares music tricks, jams with Chili Peppers drummer Chad Smith and his philosophies as he's interviewed by actor River Phoenix. (19.95/Hal Leonard Publications). Star Licks has various instructional videos like **Beginning Rock Guitar** with Dokken, **Great White** and **Reba McEntire** sessionist Michael Thompson, **Beginning Rock Drums** with drum clinician Mike Terrana, **Beginning Rock Bass** with former Babys and Bad English bassist Ricki Phillips, **Beginning Rock Keyboard** by Aerosmith Tom Gibella. Also available are **Beginning Trumpet** and **Beginning Sax**. (30 min./\$14.95).

palooza tour. The video, which features 35 minutes of torture and contortion, was filmed at the Moore Theater in Seattle on February 5, 1993. (\$16.98/American Visuals). **The Ren & Stimpy Show: Volume 1 and 2** are sure to make you say "Happy, happy! Joy! Joy!" (40 min./\$14.98/Nickelodeon/Sony Wonder). And there's one starring the late, loud comedian Sam Kinison called **The Last Video: Live At The Grove** (62 min./International Creative Enterprises).

Not metal, but still worth viewing if you're a fan of soul music are **Prince—The Hits Collection** (61 min./\$29.98-laserdisc, \$19.98-VHS/Warner Reprise Video) and **Aretha Franklin—Live at Park West** (\$19.98/Rhino). If you're a singer in love with Beatles music, check out BMG's first



Guns N' Roses: Their new videos are rocketing up the sales charts.

There are a few weirdos out with new videos, the strangest being **The Jim Rose Circus Sideshow**. You might remember Rose as the guy who swallowed light bulbs, razor blades and other prickly objects on the 1992 **Lolla-**

Karaoke video on laserdisc, **The Number One Songs Of Lennon & McCartney**, which includes background music to *Hey Jude*, *Let It Be*, *Help* and other songs, plus rare footage of the Beatles. (30 min./\$39.98-laserdisc, \$19.98-VHS).

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Photo by Steve Smith

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